



(Registered for Transmission Abroad.)

VOL. XXXV., No. 412.]

APRIL 1, 1905.

[PRICE 2d.; PER POST, 2½d.]

## CONTENTS.

	PAGE
SHAKESPEARE .....	61
SOME FORGOTTEN OPERAS. By PROFESSOR E. PROUT. IV.—CHERUBINI'S "MÉDÉE" (concluded.) .....	62
P. I. TCHAIKOWSKY AND MME. VON MECK. BY ELLEN VON TIDEBOEHL .....	65
CENTENARY OF SEÑOR GARCIA .....	67
INFANT PRODIGES. BY MAUD MATRAS .....	67
EDWARD GEORGE DANNREUTHER .....	68
HUGHES IMBERT .....	68
ART IN RUSSIA .....	68
LETTER FROM PARIS. (MONTEVERDE'S "L'ORFEO," MESSAGER'S "LES DRAGONS DE L'IMPÉRATRICE," AND LISZT'S "LA LÉGENDE DE STE. ELISABETH.") BY S. D. C. MARCHESI .....	68
CORRESPONDENCE .....	74
OUR MUSIC PAGES:—AFRICAN DANCE, OP. 58, No. 2, FOR VIOLIN WITH PIANOFORTE ACCOMPANIMENT, BY S. COLERIDGE-TAYLOR .....	75
REVIEWS OF NEW MUSIC AND NEW EDITIONS .....	75
IN THE CONCERT ROOM .....	76
MUSICAL NOTES: HOME, FOREIGN, OBITUARY .....	77
APRIL NOVELTIES OF AUGENER LTD. (SEE BACK OF COVER.)	

## WAGNER AND THE REFORM OF THE OPERA. By EDWARD DANNREUTHER.

New Edition, revised and largely re-written.

Edition No. 9199. Price, bound in cloth, with portrait of Wagner, net 4/-.

Just Published.

## AUGENER'S NEW CATALOGUES.

No. IVd. Supplement of New Sheet Music, completing Augener's Sheet Music Catalogues.

No. XIa. Guide to the Selection of Pianoforte Pieces, Studies, Piano Duets, Music for 2 Pianos, etc. Preparatory and First Steps. Continental Fingering.

To be had gratis and post free on application.

London: AUGENER LIMITED.

## TWELVE SLAV SONGS, with Pianoforte Accompaniment. Edited and arranged by E. J. DILLON. Put into English Verse by HENRY BERNARD. Edition No. 8944. Price net 2s. 6d.

GLINKA. I entreat you to tell me never.

MALASHKIN. To realms of darkness.

KLEMM. Joyous and sad.

IVANOFF. Spanish Song.

BLUMENTHAL—TAMARIN. The Song of the Nightingale. Gipsy Valse.

KORGANOFF. Serenade, "Don Juan."

— Hebrew Song.

— The thoughts that dwell with me.

L. F. By chance we met. Gipsy Song.

BLEICHMANN. The Song of Spring.

SCHMIDHOFF. Valse with Chorus.

EDLISHKOV. Storms are raging.

## ROBERT FRANZ'S FAVOURITE SONGS, with German and English Words. Five Books. Edition No. 8832a-4. Price net 1s. each.

"Two volumes of Robert Franz's Favourite Songs (original German text with English translation by Edward Oxenford) are calculated to appeal to earnest students of the vocal art. As in others of the composer's *Lieder*, taste and refinement, rather than brilliant executive skill, are called for in the performance of those delightfully entertaining and singable solos. We cannot help making a passing reference to Franz's pianoforte accompaniments—always novel, attractive and *Appropos*; and well worth the serious attention of all would-be masters of the craft."—*Musical Opinion*, Dec., 1904.

## INSTRUCTIVE VIOLIN WORKS BY RICHARD HOFMANN.

Edition No.		No.
3666a, b	30 Melodic Studies for the Violin in the first position. (30 melodische Studien für Violine Ia der ersten Position.) Op. 92. ... In 2 Books, each	2
3667a, b	40 Studies for the Violin, in all positions, for practice in shifting, and the development of technique and style. (40 Studien für Violine mit Anwendung aller Positionen, zur Ausbildung des Legenspiels, der Technik und des Vortrags.) Op. 91. ... In 2 Books, each	3
3668	The First Instruction in Violin Playing. (Der erste Unterricht im Violinspiel.) Op. 93. ...	4
3668a, b	The same in 2 Books. ... Book I., net, 2/-; Book II. 3/6	5
3670	Four pieces for 3 Violins, in an easy style, for the use of Music-schools, Academies, etc. Op. 104. ...	6
3672	Trio for two Violins and Viola. Op. 119. ...	7
3674	Thirty short, instructive, melodic pieces for a Violin. Op. 113. 2/6	8
3675	Fourteen instructive, melodic pieces for a Violin. Op. 114. ... 2/6	9

London: AUGENER LIMITED.

# EXAMINATION MUSIC

CONTAINED IN THE SYLLABUS OF THE

## SOCIETY OF ARTS' PRACTICAL EXAMINATIONS IN MUSIC

For 1905, and Published or Stocked by AUGENER LIMITED, London.

SINGING.				
SOPRANO.				
Edition No.				s. d.
	BEETHOVEN. Bussied. G. 98 or 331	...	net	1 6
	MOZART. Vedrai carino ("Don Giovanni"). E. I., 106	...	net	— 6
8900c	SCHUBERT. Liebesbotschaft	...	net	1 6
CONTRALT.				
	BACH. Prepare Thee, O Zion (Christmas-Oratorio)	...	net	1 6
8900d	SCHUBERT. Schäfer's Klage Lied	...	net	1 6
TENOR.				
	BRAMMS. Wie bist du, meine Königin. G., 319	...	net	1 —
8900e	SCHUBERT. Pause, from "Müllerlieder"	...	net	1 6
	SCHUMANN. Mit Myrthen und Rosen. G., 775	...	net	1 —
BASS.				
	FRANZ. Die helle Sonne leuchtet	...	...	2 —
	SCHUMANN. Row gently here, from "Myrthen." G., 747	...	net	— 6

### PIANOFORTE.

Standard I. (easy).				
A.				
8015b	BACH. Air from French Suite in c minor	...	net	1 —
	COUPERIN. Le bavolet flottant (A.C.)	...	...	2 —
6189	HELLER. Study in a minor. Op. 45, No. 11	...	net	2 —
B.				
	BEETHOVEN. Sonata No. 25, in G, Op. 79, last movement	...	net	1 —
	— Six Easy Variations in G. (A.C., 86)	...	...	3 —
	MOZART. Sonata in e flat (Minuets). (Pauer, No. 4)...	...	net	1 —
C.				
	CHOPIN. Mazurka in a minor. Op. 68, No. 2	...	...	1 —
	JENSEN. Waltz in G. (No. 7 of "Songs and Dances.")	...	...	1 —
	S.O., 114	...	...	1 —
	MENDELSSOHN. Lied ohne Worte, No. 6, in G minor. S.O. 55	...	...	1 —
Standard II. (moderately difficult).				
A.				
8018	BACH. Two-part Invention, No. 19, in A...	...	net	1 —
	COUPERIN. Les petits moulins à vent (A.C.)	...	...	1 —
6190	HELLER. Study in a minor. Op. 16, No. 3	...	net	2 —
B.				
	BEETHOVEN. Sonata No. 1, in F minor. Op. 2, No. 1. (First movement) ...	...	net	1 —
6024a	— Bagatelles. Op. 119, Nos. 1 and 2 (both)...	...	net	1 —
	HAYDN. Sonata in E minor (first movement). (A.C.)	...	...	3 —
C.				
	STERNDAL BENNETT. The Lake. Op. 10, No. 1	...	...	3 —
	SCHUBERT. Moment musical. No. 1, in C. (E. Pauer) or, the 6 "Moments musicaux" complete. (O. Thimer)	...	net	1 —
8391c	TSCHAIKOWSKY. No. 3 of "The Months of the Year." Op. 37 (P.M., 101)	...	...	3 —

### Standard III. (difficult).

A.				
8019	BACH. Three-part Invention, No. 30, in G	...	net	1 —
804	— Gigue from English Suite in E minor	...	net	1 4
6845a	MOSCHELES. Study in G major. Op. 70, No. 3	...	net	1 6
B.				
	BEETHOVEN. Sonata No. 2, in A. Op. 2, No. 2 (last movement) ...	...	net	1 —
	— Sonata No. 4, in E flat. Op. 7 (first movement)...	...	net	1 —
488	SCHUBERT. Sonata in a minor. Op. 164. (Allegretto)	...	net	3 3
C.				
	GADÉ. Scherzo in A, from "Aquarellen." Op. 19	...	...	1 —
2471	CHING. Albumblatt Op. 47, No. 2	...	net	1 8
	SCHUMANN. Nachstück in C. Op. 23, No. 1	...	...	2 —

### Standard IV. (very difficult).

A.				
8010d	BACH. Prelude and Fugue in A, from Book II, of "Das wohltemperirte Klavier"	...	net	2 —
803	— Caprice, from "Parlita," in c minor	...	net	1 4
B.				
	BEETHOVEN. Sonata No. 3, in c. Op. 2, No. 3 (last movement) ...	...	net	1 —
	— Sonata No. 18, in E flat. Op. 31, No. 3 (last movement) ...	...	net	1 —
	— Sonata No. 31, in A flat. Op. 110 (Fugue) ...	...	net	1 —
C.				
8097a	KIRCHNER. Th. Prelude in c minor. Op. 9, No. 8	...	net	1 —
	SCHUMANN. Traumeswirren. Op. 18, No. 7	...	...	2 6

VIOLIN.				
Standard I. (easy).				
A.				
568a	SITT, HANS. 20 Studies. Op. 95, Nos. 1, 2, 3, or 4	...	net	2 6
B.				
7384	HAUPTMANN. Sonatina in c. No. 1	...	net	1 —
C.				
	HILLE, G. Bilder von der Pusta. Op. 23, No. 2	...	...	3 —
7332	BERGHOUT, J. Kinderstücke. Op. 26, No. 4	...	net	1 6
Standard II. (moderately difficult).				
A.				
5671	KREUTZER. Studies, No. 8, 10, or 12	...	net	1 —
7607a	MAZAS. Etudes spéciales, No. 28. (Courvoisier)	...	net	1 —
B.				
2475a	HANDEL. Sonata in G minor. Vol. I, No. 2	...	net	1 8
7436	or, edited by G. Jensen	...	net	1 —
4268	RODE. Concerto No. 5, in B flat (first movement)	...	net	1 8
C.				
7332	BERGHOUT, J. Kinderstücke. Op. 26, No. 1, 2, or 3	...	net	1 6

### Standard III. (difficult).

A.				
281	RODE. 24 Caprices, No. 9, 10, or 17	...	net	1 1
5679	or, edited by E. Heim	...	net	1 —
283	FIORILLO. 36 Studies, No. 2, 5, 6, or 13	...	net	1 1
5654	or, edited by E. Heim	...	net	1 —
B.				
1092b	TARTINI. Sonata in G minor (first and second movements)	...	net	1 8
14	MOZART. Sonata in A (the whole), No. 1	...	net	5 —
1092d	RODE. Concerto No. 8, in E minor (first movement)	...	net	1 8
C.				
	MOORE, J. H. Berceuse	...	...	3 —
	BEETHOVEN. Romance in F...	...	...	3 —
7331	or, the two Romances (Op. 40 and 50) together	...	net	1 —
	D'AMBROSIO, A. Romance in D	...	net	3 —

### Standard IV. (very difficult).

A.				
7501	CAMPAGNOLI. 7 Divertissements, No. 2 or 4 (first movement only)	...	net	1 —
B.				
228a	BACH. Sonata for Solo Violin in G minor (first movement and Fugue)	...	net	1 8
1092c	SPONK. Concerto No. 7, in E minor (first movement)	...	net	1 8
C.				
7495	WIENIAWSKI. Légende	...	net	1 —

### VIOLA.

#### Standard I. (easy).

A.				
2538	SITT. Viola School, Ex. 1 or 6	...	net	3 3
7657a	KREUZ, E. Progressive Studies, No. 27 or 28	...	net	1 —
B.				
7635	GOLTERMANN. Sonatina. Op. 114 (any movement)	...	net	2 —
7636a	KREUZ, E. The Violist, Nos. 4 and 5 or No. 12	...	net	1 —
8104	KALLIWODA. Nocturnes, No. 3	...	net	2 2

#### Standard II. (moderately difficult).

A.				
2588	SITT. Viola School, Ex. 4 or 5	...	net	3 3
B.				
5551	HANDEL. Sonata	...	net	1 —
C.				
	GOLTERMANN. Sonatina in G. Op. 61	...	...	2 6
8104	KALLIWODA. Nocturnes, No. 3	...	net	2 2

### Standard III. (difficult).

A.				
2588	SITT. Viola School, Ex. 17	...	net	3 3
C.				
7646	SCHUMANN. Märchenbilder, Nos. 1 and 4	...	net	1 —
7630	JOACHIM. Hebrew Melodies, No. 1	...	net	1 6

### Standard IV. (very difficult).

A.				
7651	CAMPAGNOLI. 41 Caprices, No. 25, 17, or 18	...	net	1 —

(Continued on page 3 of Cover.)



T  
p  
e  
th  
o  
a

th  
a  
c  
o  
th  
P  
M  
J  
M  
P  
P  
su  
m  
th

B  
P  
M  
co  
to  
G  
b  
S  
no  
N

b

P  
V  
m  
th  
N  
n



(Registered for Transmission Abroad.)  
Subscription, Free by Post, 2s. 6d. per annum, payable in advance, by Cash or Postal Order to AUGUSTUS LIMITED,  
199, Regent Street, London, W.

VOL. XXXV., No. 412.]

APRIL 1, 1905.

[PRICE 2d. ; PER POST, 2½d.]

### SHAKESPEARE.

THE plays and poems of William Shakespeare have proved a fruitful source of inspiration to musicians from the days in which he flourished down to the present; and this month offers a most suitable occasion to note briefly some of the results of this alliance of poetry and music.

Already in Shakespeare's time Robert Johnson, the lutenist, set some songs in *The Tempest* to music, and Matthew Locke and Bannister's names are also connected with this play. The greatest musician of the 17th century whose name is associated with that of Shakespeare is, however, that of Henry Purcell. Doubt, however, has been expressed by Mr. W. Barclay Squire, in an article ("Quarterly Magazine of the International Musical Society," July-September, 1904) entitled "Purcell's Dramatic Music," as to whether the *Tempest* music ascribed to Purcell was actually composed by him, while in Purcell's "Fairy Queen," though based on *Midsummer Night's Dream*, the words of all the vocal music are, unfortunately, not Shakespeare's, but those of the anonymous librettist.

In the 18th century the names of Arne and Bishop are intimately connected with that of the poet, and in the 19th we find settings of poems by Macfarren, Sullivan, Mackenzie, Parry, and other composers far too numerous to mention; also overtures by Pierson, Sterndale Bennett, Cusins, Sir G. A. and his surviving brother, Walter Macfarren, bearing titles of various plays; while of modern Shakespearean operas by British composers must be named Sir Charles Stanford's "Much Ado About Nothing," produced at Covent Garden in 1901.

From native music let us now glance at what has been done by foreign composers.

C. F. Pohl, in his life of Haydn, relates that for performances of *Hamlet* and *King Lear* by Carl Wahr's company at Esterházy the composer wrote music, but, so far as we are aware, there are no traces of it. His simple setting of the poem, "She Never Told Her Love," may be also noted.

The name of Beethoven is only indirectly connected with Shakespeare. His overture of "Corio-

lan" was written for a play by H. J. v. Collin, while a *Macbeth* sketch which has been preserved was for an opera, of which the first act of a libretto was written for the composer by the same poet. Beethoven, however, was a great admirer of Shakespeare, and it is quite possible that he was influenced by the poet in writing his splendidly dramatic overture. Of the "Appassionata" sonata it is recorded that Schindler, having asked the master to tell him the poetical basis of the music, received the reply, "Read Shakespeare's *Tempest*."

Mendelssohn's *Midsummer Night's Dream* music enjoys world-wide fame. Reference, however, may be made to the overture, written long before the rest of the music, which is, so far as we know, the first important instrumental work directly inspired by a Shakespeare play.

Among composers of the 19th century no one was more enthusiastic than Berlioz. His three idols among the poets were Virgil, Goethe, and Shakespeare. The first enthusiasm resulted in the opera "Les Troyens"; the second in "La Damnation de Faust"; but the third in the *King Lear* overture, the dramatic symphony "Roméo et Juliette," the opera "Béatrice et Bénédicte," a "Marche Funèbre" for the last act of *Hamlet*, a "Ballade sur la mort d'Ophélie," and last, though not least, the Monodrame Lyrique "Lélio, ou Le retour à la vie," with the impassioned references in the recitation to Shakespeare, and the imprecations uttered on those who mutilated him; it also contains the movement entitled "Fantaisie sur la Tempête de Shakespeare." Liszt wrote a symphonic poem entitled "Hamlet," which seems to have attracted little attention. Tchaikowsky, a still more modern composer, fell under the poet's influence. He wrote the orchestral fantasia "The Tempest," and the overture-fantasies "Hamlet" and "Romeo and Juliet."

Of operas of which the libretti are based on Shakespeare's plays any number could be mentioned. Many are dead, but Nicolai's "Merry Wives of Windsor," Gounod's "Roméo et Juliette," Ambroise Thomas's "Hamlet" and Goetz's



"Taming of the Shrew," still keep the stage. The title, by the way, of "Roméo et Juliette" recalls the old but interesting opera of Steibelt, concerning which Professor Prout has recently written in these columns. Verdi wrote a "Macbeth" opera, the libretto of which is a wretched perversion of Shakespeare's play; but his "Otello" and "Falstaff," the libretti, both by Boito, being masterly condensations of the respective plays, were the last, yet by no means the least, fruits of the composer's genius.

Wagner's love for Shakespeare commenced at an early age, and the groundwork of his once-performed "Liebesverbot" was *Measure for Measure*. But in his riper years he felt that Shakespeare's dramas would never make good music dramas.

Shakespeare seems to have thought of music as soft, sweet, and soothing, for that was the character of the music for viols, and for the songs with lute accompaniment in vogue in his day. He thought, in fact, of music as a "concord of sweet sounds."

### ✓ SOME FORGOTTEN OPERAS.

BY PROFESSOR E. PROUT, MUS.D.

#### IV.—CHERUBINI'S "MÉDÉE."

(Concluded from page 46.)

The third act is preceded by a magnificent orchestral prelude of almost symphonic proportions—157 bars, C, *moderato*,—containing one of the finest existing musical representations of a storm, one worthy to be compared with that in Beethoven's Pastoral Symphony, which was written more than ten years later. Without giving the score in full, it would be impossible to convey any idea of the manner in which the storm is portrayed; but the opening of this *entr'acte* deserves quotation.

No. 20. *Moderato*.

Viol. Va.

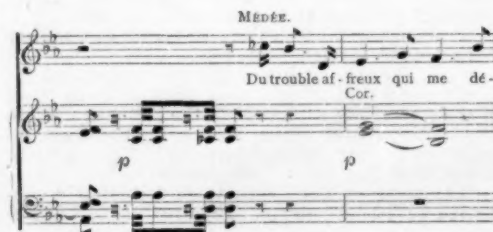
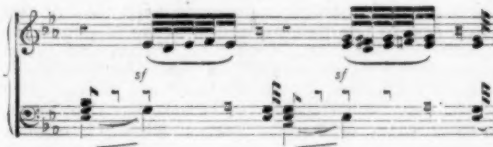
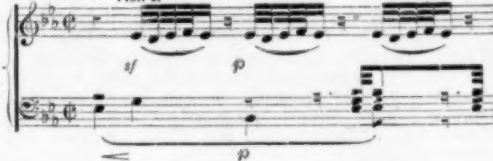


The scene of the third act presents on one side a mountain, on the brow of which is seen a temple, approached by steps; on the opposite side of the stage is seen a wing of the palace of Creon. It is dark, save for the flashes of lightning which at intervals throw a lurid glare over the scene. Neris and the children of Medea appear, bearing with them the robe and the crown,—the sorceress's fatal gift to Dirce,—and pass into the palace. Then Medea is seen, slowly descending the mountain; she holds a dagger in her hand. She has resolved in her madness to kill her beloved children in order to punish her false husband, and she invokes the furies to strengthen her resolution. Neris comes out from the palace with the two boys, and at the sight Medea recoils, crying "Fly, fly!" Neris tells them to throw themselves into their mother's arms; she relents, her courage fails her, and the dagger falls from her hand. Then follows the first of her two great *scenas* which occupy the larger part of the third act.

"Du trouble affreux qui me dévore  
Rien ne peut égaler l'horreur;  
O chers enfans, je vous adore,  
Et j'allais vous percer le cœur."

These words are set to a very fine *largo*, in which the tumult in the breast of the wretched mother is admirably depicted by the restless figure for the violins accompanying the broken phrases for the voice. I give the opening bars.

No. 21. *Largo*.  
Viol. 1.



vo - re Rien ne

V. 1.

Bassi. *p*

peut, é - ga -

*p*

ler, Rien ne peut é - ga - ler l'hor - reur,

Cor. *p*

This introductory movement is followed by an *allegro moderato*, in which she prays the children to save her from herself.

No. 22. *Allegro moderato.*

Vous a - vez, vous a - vez désarmé mon

V. 1.

Viola. *p* V. 2. Fag.

Bassi. *p*

bras, Vous a - vez, vous a -

*p*

vez dés - ar - mé mon bras,

*p*

In a broad declamatory passage, accompanied by the tremolo of the strings, she sings,

"Périssè le parjure auteur de mes souffrances,  
Que sa mort, que son sang suffise à mes ven-  
geances."

But at the thought of her treacherous husband her fury revives, and the concluding words of the air are

"O chers enfans, je vous adore,  
Et malgré moi je sens encore  
En vous voyant renaître mes fureurs."

It will be seen at once how much opportunity this air offers alike to the composer and the singer. Nowhere does Cherubini's music fall below the requirements of the situation; the force of expression and the truth of the declamation combine to make this one of the great numbers of the score,—one which is perhaps only surpassed by that which immediately succeeds.

From the point of view of expediency, it was certainly an error of judgment on the part of the librettist to give Medea immediately after the piece just described such a tremendous *scena* as that which follows. Only a few words of dialogue between Medea and Neris separate the two numbers. The latter tells her mistress that Dirce has already received the gifts, and that the poisoned robe is doubtless devouring her. Medea replies, "Is her blood enough to wash out my wrongs? Is one death enough to punish the perjurer?" She says that her reason is giving way, and that her rage is overpowering her pity, and she tells Neris to hide the children in the temple, and to place them under the protection of the gods. Neris leads them into the temple and closes the door. Then begins the opening symphony of one of the grandest declamatory recitatives in the whole range of musical literature,—one which for power and dramatic force is worthy to compare with Handel's "Deeper and deeper still," or, with the finest examples in the works of Gluck or Mozart.

No. 23. *Andante molto sostenuto.*

V. 1. *p p*

Cello, Fag. *p p*

Wind.

*sf*

Bassi.

V. 1.

*pp* *pp* &c.

Cello, Fag.

I quote the words of this great recitative in full, to show how much opportunity is here afforded to the composer; did space allow, I would give the entire movement:—

"Eh quoi! je suis Médée, et je les laisse vivre!  
 Qu'ai-je fait? où sont-ils? mon œil ne les voit plus;  
 Pour les fils de Jason mes sens se sont émus!  
 Ce sont les tiens, dis tu, mais n'est-il pas leur père?  
 Malheureuse! est-ce à toi de vouloir être mère?  
 Est-ce à toi d'écouter la voix de la nature?  
 Est-ce à toi de sentir ces doux frémissements?  
 Eh quoi, donc! quoi, je vais fuir! je quitte mes enfans,  
 Et je les abandonne au pouvoir du parjure!  
 Il peut me prévenir, les frapper le premier;  
 Non! consommons le crime, et qu'il soit tout entier!"

This recitative leads to an air by no means inferior to it, in which the frenzied mother calls on the Furies to aid her in completing her vengeance. It might have been anticipated that such a subject would have been treated in a minor key; but, with a boldness fully justified by the result, Cherubini has set this wild and ferocious outburst in the key of D major.

No. 24. *Allegro vivace.* Médée.

O Tis-i-

*f* *p*

pho-ne, im-pla-ca-ble Dé-

*f* *p*

es-se, im-pla-ca-ble Dé-

*f* *p*

es-se, é-touf-fe dans mon

*f* *p*

cœur tout sen-ti-ment hu-

*p*

main, é-touf-fe dans mon

*p*

cœur tout sen-ti-ment hu-

*cresc.*

main.

*f*



It may possibly appear a strained interpretation; but I cannot help thinking that the composer, in thus depicting Medea's savage joy, may have intended to indicate that she was unconscious of the enormity of the deed she was contemplating. Throughout the whole opera the heroine is never represented as a mere fiend or monster; her air in the first act shows that she still retains some tenderness for her faithless husband, while her love for her children appears from many passages in the score. It is only when her reason is overthrown, and when, as she says to Neris in the dialogue immediately preceding this last scene

"Des plus noires fureurs mon âme dévorée  
Par l'amour maternel est trop mal assurée,"

that she becomes the murderess of her sons. She never entirely loses our sympathy, and even in this last act is an object of compassion as well as of horror.

Her air is interrupted by cries of terror from within the palace. The poisoned robe has done its work; and the chorus calls on the gods for protection, and for vengeance on the criminal. The voice of Jason is heard lamenting the horrible death of Dirce; Medea, who has picked up the dagger that she had let fall, runs into the temple. As soon as she has done so, Jason and the people rush tumultuously on the stage, calling for the death of the criminal. Neris comes out of the temple, exclaiming that Medea is pursuing the children to pierce their hearts. Jason and the people are hurrying to save them, if there is still time, when Medea appears at the door of the temple, still holding the dagger in her hand, and accompanied by the three Furies, who form a group round her. Jason stops in consternation, and the people recoil affrighted. Medea calls on her husband to recognize his outraged spouse. "Where are my sons?" cries Jason. "All their blood has avenged me!" she replies. "What have my children done to you?" he asks. "They were yours!" is her answer. She consigns him to eternal remorse and despair, and concludes with the words

"Dans les Enfers bientôt je te verrai descendre  
Et sur les bords du Styx mon ombre va t'attendre!"

At these words she rises in the air; fire bursts forth from the temple, and the people fly in all directions as the curtain falls. With the exception of a short final chorus the whole of the last part of this scene is treated as recitative in the grand style of which this work offers so many examples. This third finale is not open, like some other parts of the opera, to the charge of undue diffuseness; in the final scene the action proceeds rapidly; but, from the nature of the music it is impossible to give a notion of it by the quotation of isolated passages.

I have spoken of this opera in very high terms; yet I have little fear that anyone who has carefully examined the music will accuse me of excessive laudation. I know no work of Cherubini's—and I am more or less intimately acquainted with most of his best operas,—which impresses me so powerfully. Yet, though the composer's *Deux Journées* still keeps the stage, *Médée* has completely disappeared from the repertoire. Fétis attributes this to the weakness of the libretto, but I cannot agree with him. The book is well laid out for dramatic

purposes; and the extracts that I have given in the course of this article will show that the verses are at least respectable. The real reason is, I believe, to be found in the utter disregard which the composer has shown for the capabilities of the average vocalist. The part of Medea is so exacting that it is very rarely that a singer can be found who is able to endure the physical strain. It lies very largely in the upper register, the *natural in alt* being of very frequent occurrence; besides which the singer has very few intervals of repose. It is said that the consumption from which Madame Scio, the creator of the part, died at an early age, was largely caused by her exertions in singing in this opera. But in addition to phenomenal powers of endurance, the heroine must be a tragic actress of the highest order; and such a combination is indeed rare. Cherubini's work was revived at Her Majesty's Theatre in 1865 for the late Mlle. Titiens, but since her death it has never, so far as I am aware, been performed. Of more recent singers, Madame Materna, and perhaps also Frau Marianne Brandt, might have been able to do justice to the music, had they ever undertaken it; but it lies quite beyond the reach of the majority of our vocalists. It is a thousand pities that this should be the case; but it is the penalty to be paid by the composer for not bearing in mind considerations of practicability.

Let me say, in conclusion, for the sake of those who may wish to study the music for themselves, that a vocal score is published by Peters. Unfortunately it does not contain the original French text, and the German translation, as often happens in such cases, is not always very faithful to the original; recitatives, set to music by Franz Lachner, are substituted for the spoken dialogue. There is also a copy of the full score in the library of the British Museum, which some of my readers may have an opportunity of examining.

## P. I. TSCHAIKOWSKY AND MME. VON MECK.

By ELLEN VON TIDENBERG.

### I.

It often happens, when we cast a deep look into the life of illustrious men, that we see near to them the fair and inspiring features of a woman's face—a woman who, by her loving nature and comprehension, has helped the genius to fulfil his task. A striking example of this is the friendship between Tchaikowsky and Mme. von Meck. His heart was open to her, and he had recourse to her when the demon of his ill-balanced constitution began to torment him. Nevertheless, it was done only by letters, for they never knew each other personally. A remarkable isolated case, indeed, and worthy of attention! The biography of P. I. Tchaikowsky by his brother, Modest, gives us the possibility of following, step by step, the development of this very curious connection. What was the character of the lady who could take possession of the mind of such a genius as Tchaikowsky? She herself must have been highly educated on the level of his mind, with a clear and wide outlook on life!

Nadieschda Philaretowna von Meck was the daughter of a Russian nobleman, Frolowsky, who lived in his large country estate, in the Government of Smolenak, and the cultivated parents gladly developed the gifts of their daughters. The eldest, Nadieschda, was of remarkable character and especially highly-gifted; she was even tender-hearted without being sentimental, serious without being proud; and she

acted with clearness and self-possession in circumstances of importance.

In 1848 she married the engineer, Carl von Meck. In her new condition of life Mme. von Meck could show all the energy of her nature, all the warmth of her heart. She had to struggle against poverty. In one of her letters she writes to Tchaikowsky:

"I have not always been rich; the greater part of my life I have been poor, very poor. My husband received 1,500 roubles a year for his services to the Crown, our only income for a family of five children. Not luxurious, as you can see. I was the nurse, the teacher, the dressmaker of my children, and fulfilled the duty of a servant to my husband! There was a lot of daily work to do, yet I was not oppressed by it."

The year of 1860 was a very busy one in Russia for railway enterprises. Mme. von Meck insisted on her husband leaving the service of the Crown and working for a private company. This he did, and gained much by his constant hard work. She helped him in every way, and after his death in 1876 she possessed a fortune.

From the time of her widowhood Mme. von Meck renounced every connection with the fashionable world, and only consented to see members of her own family. Henceforth she never received strangers, never spoke to anybody except persons in her service, for she managed her affairs by herself. All her sympathy and interests were concentrated on the beauties of nature, science, good books, and especially on music, in which the compositions of Tchaikowsky held the first place. The only person she occasionally saw was Nicolai Rubinstein, whose great talent she worshipped.

One day she asked him to introduce to her a young artist to play pianoforte and violin duets with her. He chose for this duty the young Kotek, a pupil and friend of Tchaikowsky. The young man was warmly received, and often played with Mme. von Meck, in whom he found an enthusiastic admirer of his beloved friend. She wished to know all about Tchaikowsky, his character, intimate life, and so forth. She heard that he had no practical insight into life, that he was burdened by debts, that the duties of a professor in the Conservatoire made increasing demands on the time which he wished to use for composition.

Mme. von Meck determined to help him in getting on in the world. By means of Kotek she asked Tchaikowsky to arrange for her some transcriptions of his piano pieces as duets for piano and violin, for which she sent him a substantial reward. Here are the first letters they exchanged:—

Mme. von Meck to Tchaikowsky.

*December 18th, 1876.*

"Allow me to offer you my best and sincere thanks for the prompt and speedy fulfilment of my desire. I find it inconvenient to speak to you about the enthusiasm which your compositions arouse in me. You are accustomed to praise and commendation. The worship of such an insignificant creature in the field of music as I am will perhaps seem to you only laughable. But my delight is so precious to me that I do not want it to be laughed at. Therefore, I only ask and beg you to believe literally that with your music life becomes easier."

Tchaikowsky answers on December 19th, 1876:—

"My best thanks for all your kindness and compliments. For my part I may tell you that for a musician in the midst of failure, and with all kind of obstacles lying in his way, it is especially comforting to know that there are a few people like you warmly loving art."

In her second letter Mme. von Meck is more frank and expansive. On February 15th, 1877, she writes:

"I wish to tell you many and many a thing about my fantastic connection with you, but I fear it will cost you much time, of which you have so little to spare. The only thing, I confess, is that this connection, abstract as it is, is dear to me, as the best one, the highest one, possible in the constitution of man. Call me a fantastic, even a foolish lady, but don't laugh at me."

The next day brought Tchaikowsky's answer:—

"Allow me to express my best thanks for the more than sumptuous reward for my little work! Why have you not told me what you thought? I may assure you that it would be very interesting and agreeable to me. I fully reciprocate your sympathy. This is not a mere phrase! I know you better than you think. I should be very thankful to you if one day you would write fully about all you have in mind. At any rate, I thank you for your interest in me, which I highly appreciate."

About a month elapsed before a long letter from Mme. von Meck arrived, in which she gave free rein to her feelings and thoughts. It is impossible within the limits of a short article to deal with the account fully; we will only quote important passages:—

Mme. von Meck to Tchaikowsky:—

*March 17th, 1877.*

"What delight and anguish your music gives! But one does not wish to tear one's self away from this sorrow, which gives man the consciousness of his highest gifts—for in it he finds hopes, expectations, happiness life never affords."

"I am happy to know that the musician and man are so united in you as to produce beauty and harmony." . . . "There was a time when I wished to know you personally; but now the more I am delighted with you, the more I fear to know you. It seems to me that it would be impossible for me to speak to you! Nevertheless, if by chance we should meet, I could not behave as a stranger to you. I should only shake hands, but not speak even one word. Now I prefer to think about you whilst far away, to listen to your music, and thus to share with you your own feelings."

In this short outburst of Mme. von Meck lies the secret of her connection with Tchaikowsky, and she remained faithful to it through her whole life.

Parts of a letter from Tchaikowsky to Mme. von Meck:—

*March, 1877.*

"You are right, dear Nadieschda Philaretowna, in supposing that I am able to understand your spiritual constitution. I think that you are not mistaken in believing me to be a friend of yours. You have listened to opinions about me, and, like you, I have never avoided opportunities of learning the details of your life. I have always felt a kindling interest for you, a nature like mine, with the same moral traits. We suffer from the same disease, and that brings us nearer each other. This disease is misanthropy of a peculiar kind, which is not based upon hate and disdain towards men. People suffering from it never fear the harm which results from the intrigues of neighbours. They fear only the longing for ideals, the disenchantment which often arises after intimacy with men. There was a time when I was so much under the yoke of fear of man that I became quite mad." . . . "I am not at all astonished that you don't want to know personally the musician whose music you love. You fear of finding in me not the traits which your imagination, viewing me in an ideal light, has attributed to me." . . . "If you could only know how delightful it is for a musician, when he is sure that there is a soul in the world who feels intensely and deeply all that he himself felt and thought when he wrote his music."

Once Mme. von Meck, knowing that Tchaikowsky was greatly worried by his debts, asked him for a composition, sending him the theme by means of the young Kotek, and offering a sumptuous reward. Tchaikowsky refused, as it did not give him the wished-for inspiration. We find the explanation of the refusal in a letter:

"At this moment I am deep in my symphony (IV., Op. 36, *f* minor), which I began to write during the winter, and which I wish to dedicate to you, for the reason that you will find in it the echo of your deepest feelings and ideas. Any other work would oppress me."

Mme. von Meck took no offence. On the contrary, she was delighted by his frankness and the bonds of friendship were strengthened. She frankly offered Tchaikowsky to pay his debts and sent him 3,000 roubles for this purpose.

From this moment begins a new task for her, the duty of protecting the well-being of Tschakowsky. She did it with all the warmth of her heart.

"In you I place my best faith, and am in sympathy with your opinions and convictions of life," writes Mme. von Meck. "Your being gives to me good without end. Life is more agreeable to me when I think about your high gifts, read your letters, listen to your music. Finally, I shelter you for the art I worship myself—the highest art in the world—which has undoubtedly no more sympathetic votary than yourself, my kind and dearest friend. In consequence, all my cares and trouble about you are egoistical and give me great satisfaction and pleasure. If you accept them I shall be very thankful to you."

So far we have sketched an outline of the connection between Tschakowsky and his patroness and friend, Mme. von Meck. Next month we shall return to the composer himself, who in the year of 1877 passed through many struggles and sorrows, that for a time his intellect suffered. Indeed, it was the gloomiest, saddest period of his life, the year of his unfortunate marriage. He was saved by the care of his brothers, relations, and friends, and especially of Mme. von Meck.

(To be concluded.)

### CENTENARY OF SEÑOR GARCIA.

The celebration of the hundredth birthday (March 17) of the discoverer of the laryngoscope, and the teacher of many famous vocalists, was a grand success. The King gave him a special audience at Buckingham Palace in the morning, and conferred on him the decoration of Commander of the Royal Victorian Order. At the meeting afterwards held at 20, Hanover Square, there were royal honours, in addition to the favour shown to him in the morning. The Spanish sovereign, Alfonso XIII., through his representative, invested Señor Garcia with a Royal Order, while the German Emperor sent a kind message, also the large gold medal for science. Then there were addresses and greetings from many learned societies; from the Royal Academy of Music, at which Señor Garcia taught for well-nigh half a century, and from the Royal College of Music; from old pupils; also from admirers all over the world. The life-size portrait of the honoured hero of the day, painted by Mr. J. S. Sargent, R.A., was presented to him by Sir Felix Semon, the organizer and the chairman of the meeting. Among the addresses was one from his old pupils. Señor Garcia commenced to express thanks for all the honours bestowed on him, but soon handed over his manuscript to Sir Felix. The latter, however, naturally hesitated when he came to the passage referring to himself. The veteran artist, at once perceiving the cause, rose from his seat, saying, "I will read that portion." In the evening the banquet at the Hotel Cecil passed off with brilliancy. The musical and medical professions were well represented. Among the former were Sirs Hubert Parry, Edward Elgar, Alexander Mackenzie, Charles Villiers Stanford, Frederick Bridge, and Walter Parratt; also Señor Garcia's countryman, Señor Arbos, and Mr. Otto Goldschmidt, who married Jenny Lind, Manuel Garcia's distinguished pupil, and who particularly expressed how his wife venerated her former teacher up to the last day of her life.

With regard to Garcia's great discovery, it may be added that he had long wondered whether it would be possible to observe the living larynx while a vocalist was actually singing. The idea of the laryngoscope suddenly came to him. He rushed to Carrière, maker of surgical instruments, bought a small dentist's mirror, and that was the first step in the successful realization of his dream. Garcia's life has not only been a long, but also a busy one, and—to refer only to music—he must have been acquainted with most of the illustrious composers, vocalists, and executives who flourished during the nineteenth century. Berlioz was born two years before him, but Mendelssohn, Chopin, Schumann, Wagner, Liszt, Verdi, Brahms, to name the most important, were born after him. Of the names

given the first three died prematurely, but the fact that Wagner lived seventy years and Liszt seventy-five helps one more fully to realize the length of Manuel Garcia's life. We judge of unaccustomed mountain heights by comparing them with objects of which the measurement is familiar to the eye. In like manner the figures given above, representing average life or a few years over, help us to realize what memories of the past Garcia can recall.

### INFANT PRODIGES.

DURING the past year the musical world has been almost inundated with infant prodigies, and by those musicians who have regard for the highest interests of their art this fact cannot be considered a healthy sign; for if music is to maintain its glorious prestige, and march ever onward to still greater achievements, only those who have devoted many years to sincere and earnest study should be recognized as its chief exponents. But the public, careless, unthinking, and always ready for some new excitement, rush to hear, and see, these children in a frame of mind similar to that in which they would visit a Barnum's show; the intellectual gain in each instance being probably about equal.

Those persons who are in favour of such child exhibitions usually make much of the fact that Mozart began his career as an infant prodigy; but surely the composer became a great master in spite of his having been a prodigy, not because he was one. Moreover, there is only one Mozart; and how many of the wonder-children who have flashed before the world in later years have done any really lasting work, or aided the cause of their art, when grown to manhood? Generally speaking, after a season or so of ridiculous adulation and "lionizing," principally at the expense of a crowd of fashionable ladies who take far more interest in millinery than in classical music, they fade into the twilight region of the might-have-been, and the world knows them no more. Undoubtedly most of these children possess talent, but in the majority of cases it is crushed out of them by the unnatural system of forcing; whereas, if carefully fostered until the age of childhood were passed, this talent would develop and grow in strength, enabling its possessors, in due time, to take a place in the front rank of their profession.

Art, in one sense, is an idealized reflection of life; and the artist who is true to his mission must experience some of the work, pleasure, love, hate, sorrow, and joy that attend our mortal span ere he can draw from each the poetry that lies hidden beneath the prose and weave it into song. What can a child not yet in his teens possibly know of the thousand different trials and triumphs that go to the making of a man's character? And, lacking this knowledge, when presuming to interpret the compositions of great masters, how can he possibly translate the deep and varied emotions to which their music gives expression? As to creating music on his own account, the very idea is absurd!

But it is not only our art that suffers through this infant prodigy craze. The children themselves suffer, and their sufferings are threefold—physical, mental, and moral: physical, because a child's constitution cannot be sufficiently virile to withstand the strain of incessant travelling, late hours, and constant nervous excitement that are inseparable from the life of a public performer; mental, because all the child's working hours, if he is to succeed as an infant prodigy, must be devoted to the study of one single subject, music, his brain being developed, consequently, in one direction only; moral, because should he meet with popular success he becomes so intoxicated with flattery as to imagine his own poor little self to be the greatest genius who ever trod this earth, while if failure be his sole reward he grows morbid, discouraged, and without heart for further work.

Of course, the 'prentice hand must be allowed opportunities for exercise, and it would be ridiculous to urge that the embryo artist should remain absolutely silent until he has tasted all the various experiences that most men meet with



sooner or later in life; but before raising his voice in public he should devote many years to the culture of his mind, educating himself not only in music, but in every branch of knowledge; for not until he has done this can he be in a position to speak with any degree of authority upon the art that he names his own.

MAUD MATRAS.

### EDWARD GEORGE DANNREUTHER.

(Born November 4, 1844; died February 12, 1905.)

CYCLES of the "Ring" and performances of Wagner's other stage works generally have now been for many years special attractions of the opera season at Covent Garden, but when Edward Dannreuther, whose death we announced last month, founded the London Wagner Society in 1872, and conducted its two series of concerts in 1873 and 1874, little heed was paid to Wagner's music by the public, while the majority of musicians considered it formless and incomprehensible. Dannreuther was one of Wagner's foremost champions in this country, and in addition to founding the society above mentioned he used his pen in defence of the master. Already in 1872 he published in the columns of THE MONTHLY MUSICAL RECORD a series of articles, "Richard Wagner: His Tendencies and Theories," which afterwards appeared in pamphlet form, and only last year, revised and augmented, in book form, under the title "Wagner and the Reform of the Opera." Much has been written about Wagner, but these articles or essays still remain unsurpassed for lucidity and acumen. Dannreuther also translated Wagner's "Beethoven," "On Conducting," and other works. His manuscript for the volume "The Romantic Period," in the Oxford History of Music, was completed, except for a final revision, shortly before his last illness.

Wagner and his art-work were not the only subjects which occupied Dannreuther's busy brain. He lectured at the Royal Institution on Bach, Mozart, Beethoven, Chopin, and Schumann, while his treatise on "Musical Ornamentation," published by Messrs. Novello, is undoubtedly the standard work on the subject. Dannreuther was also an able pianist, and was the first to play the concertos of Grieg and Tschai-kowsky (b flat minor) and Liszt (No. 2 in A) in this country. He gave interesting chamber concerts at his house in Orme Square, Bayswater, from 1874 to 1893, at which many works by Sir Hubert Parry were performed. In 1895 he was appointed professor of the pianoforte at the Royal College of Music. Dannreuther studied at Leipzig Conservatorium under Moscheles, Hauptmann, and Richter.

### HUGHES IMBERT.

(Born January 11, 1842; died January 15, 1905.)

WE also announced last month the death of Hughes Imbert, who as chief editor of the Paris section of *Le Guide Musical* won an honourable name. He took special interest in contemporary musical art, and was the author of three series entitled "Profils de Musiciens." The first (1888) contained interesting notices of Tschai-kowsky, Brahms, Chabrier, Vincent d'Indy, Fauré, and Saint-Saëns; the second (1892) of Boisdéffre, Dubois, Gounod, Augusta Holmès, Lalo, and Reyer; and the third (1897) of Castillon, P. Lacombe, C. Lefebvre, Massenet, A. Rubinstein, and E. Schuré. Of other works may be mentioned his "Portraits et Etudes." In 1903 he published a "Réponse" to Weingartner's "La Symphonie après Beethoven."

### ART IN RUSSIA.

THERE has appeared an announcement in the Russian newspapers bearing the signature of the musicians of Moscow, as follows:—

"Only free art has life; free creation only is enjoyable.

"We Russian musicians are all of the opinion pronounced in these beautiful words by our colleagues of different arts;

and, indeed, if art is to remain holy and grand, if it is to be able to answer the deepest question of the human spirit, then art must be free. Nothing in the whole world should guide the artist except his own free will, corresponding to the demands of society and the times.

"But when life is bound hard and fast, art cannot be free, for art is a part of our existence. When the country does not possess liberty, then art fades.

"It sounds like bitter mockery to speak of an artist here as free. No; we are not free, but like other citizens, we are the victims of abnormal social conditions and laws.

"We see only one way of emerging from such oppressive conditions: Russia must at last choose the way of deep-rooted reforms—reforms explained and enumerated in the eleven paragraphs drawn up at the meeting of the local councils.

"GRETSCHANINOFF — TANEÏEFF — RACHMANINOFF  
— J. ENGEL — GOLDENWEISER — SHALJAPIN —  
KROULIKOFF — GLIEB — D. SHOR — N. KASHKIN  
— and many others."

### LETTER FROM PARIS.

"L'ORFEO," DI CLAUDIO MONTEVERDE; "LES DRAGONS DE L'IMPÉRATRICE," PAR ANDRÉ MESSAGER; AND "LA LÉGENDE DE SAINTE-ELISABETH," PAR LISZT.

THE Schola Cantorum, a very worthy and well-known choral society, created and raised to a very high point by M. Vincent d'Indy, gave a most interesting concert at the Salle Pleyel on Sunday evening, February 12th. The work selected on the occasion was "Orfeo," Favola in musica, di Claudio Monteverde.

The complete score of this work, in four acts, composed in 1608, has been restored, with great care and ability, by M. Vincent d'Indy. The instrumentation of "Orfeo" presents the greatest interest, resulting from the fact that every single personage in it is accompanied by a special and characteristic number of instruments.

The original score was written for the following instruments: Two harpsichords, two bass viols, ten viole da braccio, one double harp, two small violins (*à la Française*), with four strings, two lutes (*arciliuti* or *chitarrosi*), two organs, three viole da gamba, four tromboni, a regal, two cornets, a small flute, a clarion, and three trumpets *en sourdine*. Nearly all these instruments being out of use, M. d'Indy has replaced most of them by the following equivalents: Two small flutes, two oboes, two trumpets, five tromboni, one harp-lute, a chromatic harp, an organ with two keyboards, a string quartet, and one harpsichord.

The style of the music of "Orfeo" possesses a dramatic simplicity deeply impressive, nearly every number of it being worthy of a serious study. I will especially mention the *Sinfonia* and the prologue of the first act, "Souviens-toi, belle Eurydice"; the air of Orfeo; the admirable recitative of the messenger, "Eurydice est morte," etc.; the chorus, "O sort funeste," of the second act; the *Sinfonia* of the trumpets; the plaint of Orfeo, "Ah! tournez vos regards vers moi qui pleure," of the third act; and last, "O ma lyre, c'est à toi que je dois la joie de revoir les tendres yeux de ma bien-aimée," of the fourth act.

Orchestra and chorus, under the excellent guidance of M. de Lacerda, were admirable; and great praise is due to the solo singers, Mlle. Pironnet (the Music), Mme. M. Legrand (the Messenger), Mlle. L. Flé (Eurydice), M. L. Bourgeois (Orfeo), and M. I. David (a shepherd). The large and select audience was never tired of expressing its admiration by enthusiastic applause.

Claudio Monteverde may be considered the forefather of the opera composers. Born at Cremona in 1567, he died in Venice 1643. In 1607 he already composed the opera "Arianna" for the Court of Mantua, which made a great sensation. A year after, 1608, he composed "Orfeo" and a ballet entitled "Delle Ingrate," both also represented at the Court of Mantua. In his works we find the proof of his

4

# AFRICAN DANCES

for

Violin with Pianoforte accompaniment

by

S. COLERIDGE-TAYLOR.

Op. 58.

Nº II.\*

Andantino molto sostenuto e dolce.

*p con sordino*

VIOLINO.

PIANO. *pp*

\* From a traditional African melody.

Copyright 1904, by Augener & Co

Augener's Music Printing Office



10 Lexington Street London W. Established 1878



The musical score is arranged in five systems, each consisting of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one flat (B-flat), and the time signature is 4/4.

- System 1:** The vocal line begins with a melodic phrase. Performance markings include *foco rall.* and *a tempo*. The piano accompaniment features a steady harmonic accompaniment.
- System 2:** The vocal line continues with a melodic phrase. Performance markings include *rit.* and *a tempo*. The piano accompaniment features a steady harmonic accompaniment.
- System 3:** The vocal line features a melodic phrase. Performance markings include *p dolce* and *rall.*. The piano accompaniment features a steady harmonic accompaniment.
- System 4:** The vocal line features a melodic phrase. Performance markings include *p a tempo*, *cresc. ed accel.*, and *p*. The piano accompaniment features a steady harmonic accompaniment.
- System 5:** The vocal line features a melodic phrase. Performance markings include *foco*, *cresc. - ed - accel.*, and *p*. The piano accompaniment features a steady harmonic accompaniment.

First system of musical notation, measures 1-4. The treble staff begins with a forte (*f*) dynamic and features a melodic line with eighth-note triplets and slurs. The piano accompaniment also starts with a forte (*f*) dynamic, featuring a steady eighth-note triplet pattern in the right hand and a bass line with eighth notes and chords in the left hand.

Second system of musical notation, measures 5-8. The treble staff continues the melodic development with slurs and accents, marked with a forte (*f*) dynamic. The piano accompaniment maintains the triplet pattern, with a *rall.* (rallentando) marking appearing in the final measure of the system.

Third system of musical notation, measures 9-12. The tempo and mood change with the instruction *- più tranquillo*. The treble staff dynamics shift from mezzo-piano (*mp*) to pianissimo (*pp*). The piano accompaniment also shifts from *mp* to *pp*, with a final *p* (piano) dynamic marking at the end of the system.

Fourth system of musical notation, measures 13-16. The treble staff features a rapid sixteenth-note passage marked with a piano (*p*) dynamic, followed by a *rall.* (rallentando) marking. The piano accompaniment consists of sustained chords in the right hand and a bass line in the left hand, marked with a pianissimo (*pp*) dynamic.

First system of musical notation. The upper staff is in treble clef with a key signature of one flat (B-flat). It begins with a melodic phrase marked with an accent (>) and a dynamic of *p*. The lower staff is in bass clef, providing harmonic accompaniment with chords and single notes.

Second system of musical notation. The upper staff continues the melodic line, marked with *morendo* and a decrescendo hairpin. The lower staff continues the accompaniment, marked with *dim.* and *morendo*.

Third system of musical notation. The upper staff features a melodic phrase starting with a dynamic of *p*, followed by a decrescendo marked *dim.*. The lower staff continues the accompaniment, marked with *pp* and *dim.*.

Fourth system of musical notation. The upper staff features a melodic phrase starting with a dynamic of *pp*, followed by a decrescendo marked *ppp*. The lower staff continues the accompaniment, marked with *ppp*.

bold genius, revolutionizing the then existing harmony rules, and of his daring to attack dissonances without preparation.

This innovation became then the basis of the characteristic proceeding of modern tonality, engendering modulations and imparting to musical conception the pathetic sentiment which in it was incapable of expressing before Monteverde.

In 1613 Claudio Monteverde was engaged as first *maestro di capella* of St. Mark's, Venice. Later on he wrote (1630) "*Proserpina Rapita*," *azione drammatica*, for the wedding of the patrician Lorenzo Giustiniani, which work was enthusiastically received.

Up to that date no opera house existed in Venice; but through the influence of Monteverde's success two theatres were soon built, and the master gave then (1637) the opera above mentioned, "*Arianna*."

In 1639 Monteverde composed "*Adone*"; in 1641, "*Le Nozze di Enea con Lavinia*"; and in the same year, "*Il Ritorno di Ulisse in patria*." The last theatrical work left by the great master is "*L'Incoronazione di Poppea*," composed in 1642.

In addition to the already named operas, the compositions left by Monteverde contain some collections of *madrigals* and *canti a più voci*; some *canzonette*, masses, psalms, hymns, magnificats, *motets*, etc.

Besides playing the viola, Monteverde mastered the technical mechanism of nearly all the instruments existing in his time.

On Monday, February 13th, the Théâtre des Variétés brought out "*Les Dragons de l'Impératrice*," a new work in three acts, text by MM. Georges Duval and Albert Vanloo, music by M. André Messager.

The appearance of this *opéra comique* on that stage is an important musical event, which may be considered from two points of view. The one is that the best composers of the day who did not wish to be slaves of the modern hyperbolic, symbolic, and conventional dramatic style dominating at the Opéra Comique, take refuge in a *théâtre d'opérette*, in which they can give free vent to their natural melodic inspirations. The second is, that the actual operetta is nothing more nor less than an *opéra comique*, composed exactly on the same plan and in the same style as hundreds of delightful scores of the old celebrated French *répertoire*, which, speaking only of the greatest composers, began with Lulli and ended with Auber.

This *genre*, originally and exclusively French, was the foundation stone of the national music school of France, before Campra, Mondonville, Laborde, Berton, Philidor, and others, began to introduce dramatic episodes into *opéra comique*. The real moment of the great evolution of French opera, from the comic to the dramatic style, already prepared by Rameau, was the arrival of Gluck in France in 1774, when his "*Iphigénie en Aulide*" was performed for the first time at the Grand Opéra. A charming play, a delicious score, a splendid *mise-en-scène*, and an irreproachable performance—that is what the public heard and saw at the Variétés on the first night of the "*Dragons de l'Impératrice*."

It is a sumptuous and picturesque evocation of the best period of the Second French Empire, illustrated by the most spontaneous and lovely music.

The three successive tableaux represent the *Parc réservé* of Saint-Cloud, a *bal masqué* at the Jardin Mabille, and the grandiose staircase of the Tuileries, on a gala evening reception. At that period there was a great *rivalité de corps* between the Dragons de l'Impératrice and the Cent-Gardes. This rivalry resulted in a gallant match between Capitaine Agénor of the one and Capitaine Saint-Gildes of the other. Saint-Gildes has laid a wager that he will draw away all the gallant conquests from Agénor, and has succeeded in snatching eleven sweethearts from him; but there is a twelfth as yet unknown. Agénor only met her once at night in the *Parc réservé* of Saint-Cloud, and just as he was on the point of discovering her features, concealed by a mantilla, the inopportune arrival of a passer-by caused her to run away. However, during her flight she lost her fan, and that helps Agénor to find out its owner.

By the way, it must be said that this mysterious lady is Lucrèce, the wife of the colonel of the Dragons, and quite

enamoured of Agénor. She is in despair at having lost the fan, because it was lent her by the Empress, and she confides her great trouble to her intimate friend Cyprienne, the wife of Saint-Gildes.

But Cyprienne, in her turn, confesses to Lucrèce that she is extremely unhappy, her husband being cold and indifferent towards her. Hazard plays an important part in the *dénouement*, and a *bal masqué* at Mabille settles everything in the best and happiest way.

"*Les Dragons de l'Impératrice*" is undoubtedly one of the most complete comic operas that we have heard for a long time. It is full of charming melodies, well scored, euphonious; and contrapuntally, as well as in general structure, a most musician-like work.

M. Messager, a thorough musician, does not disclaim the modern progress of form and colour, but possesses an abundant inspiration; he does not feel it necessary to constantly change tonality in order to cover the deficiency of original ideas, nor to adopt the convenient *leitmotives*, which authorizes the composer to repeat the same melodic idea throughout the whole score.

The rendering of this new contribution to the already so rich modern French *répertoire* is perfection. Mmes. Germain Gallois and Mariette Sully are excellent as Lucrèce and Cyprienne. MM. Prince (baritone) as Agénor and Alberthal (tenor) as Saint-Gildes are first-rate, both as singers and actors. Chorus and orchestra, under the clever guidance of M. Laguanère, can compete with the very best we have at the first Parisian opera houses; and the *mise-en-scène*, as well as the costumes, are fairy-like and in accordance with the elegant historical period they represent.

The "*Dragons de l'Impératrice*" is a genuine great success, and will attract large audiences for a long time to come.

On Friday evening, February 24th, M. Alfred Cortot presented at his concert, at the Nouveau Théâtre, Liszt's "*Légende de Sainte-Elisabeth*," hitherto quite unknown to the Parisians.

This sacred work of the genial composer, written in 1862, and frequently performed with legitimate success in Germany and in Hungary, Liszt's native country, was once put on the stage at Weimar, in 1884, where, losing its lyric peculiarity, it made a very pale impression.

I remember to have expressed once my opinion in my correspondence, with regard to the adaptation of Berlioz's "*Damnation de Faust*" to the stage, that such experiments are only vulgar speculations, unjust to the intentions of the composer who, in writing a work for the concert room, has justly and expressly avoided every situation which may be called theatrical, as well as every dramatic effect peculiar to the opera style. The musical formulas and the style of the "*Légende de Sainte-Elisabeth*" call to mind, in some respect, the musical phraseology of Wagner, without, however, the slightest idea of plagiarism; and, in consequence of the similitude of the subject, the Elisabeth of Liszt and the one of Wagner in "*Tannhäuser*" have suggested to both composers the identical characteristic inspiration of an ideal purity. This work of Liszt is extremely interesting as regards its polyphonic and harmonic structure and its abundant melodic thoughts. Its second part, "*Le Miracle des Roses*," is a delightful page, full of religious poetry; and an old German popular song, skilfully interpolated in the third part, gives to the whole a peculiar sacred colour.

M. Cortot conducted the important work in a most intelligent and diligent manner, and his orchestra and chorus proved on the occasion that they are making great progress. The soloists were all equal to their task.

As an admirer and an intimate friend of Franz Liszt, during many years, I feel great satisfaction on seeing that the musical world begins, at last, to appreciate seriously the works of this great and original master.

A new catalogue of his works contains no fewer than 1,200 numbers, of which 150 are still unpublished; and if we take away all the adaptations and arrangements included in it, there remain still 385 original works—that is to say, more than twice as many as Beethoven, and three times more than Schumann composed.



Quite contrary to what has been generally repeated, Liszt was a fervent admirer of classicism, and he considered Beethoven as the torch which will lighten the path of all composers coming after him. Respectfully following Beethoven's indications, Liszt introduced the *poème symphonique* and the *musique à programme* into the concert *répertoire*; and concerning the latter, I remember he once said, in his *spirituel* way, "C'est le programme qui doit faire passer l'idée artistique du producteur dans l'oreille du consommateur."

In all probability an audition of the only opera of Liszt, "Don Sanche, ou le Château d'Amour," which was thought to be lost, but has lately been found, will take place here very soon in concert form.

S. D. C. MARCHESI.

## Correspondence.

### EAR-TRAINING.

To the Editor of THE MONTHLY MUSICAL RECORD.

DEAR SIR,—In connection with this subject I should like to mention an interesting statement made to me by Mr. Charles Edwards, whose experience as an examiner for Trinity College has, I believe, been world-wide. He said that the proportion of candidates who passed the ear tests was higher in Scotland and the northern part of England than in the south of the island, and that a higher proportion of boys passed them than of girls. My own experience bears out the first part of this statement. As regards boys having a better ear than girls, I fancy another explanation could be given. School-girls learn music and enter for examinations therein almost as a matter of course, ear or no ear. Boys only learn if they have a special aptitude.—Yours truly,

Ellangowan, Orkney.

CLEMENT A. HARRIS.

February 18th, 1905.

To the Editor of THE MONTHLY MUSICAL RECORD.

SIR,—Apropos of ear-training, I take the liberty of giving the main points of a new system of ear-training, invented or worked out empirically by a young woman originally from Maine, Miss Blanche Dingley, of the famous tariff Dingleys, now living in Chicago as Mrs. Blanche Dingley Mathews. The system has not yet been published beyond the first year's work, but it has been in practice in her classes for five years. Following is the system. It is meant for children from eight to twelve years of age; but obviously is equally indispensable to all who have not had it or its equivalent:—

**First Year.**—The work is carried on in two classes, one of ear-work proper, the other the complementary work in theory. The ear-training begins by the study of chord colour; the pupils hearing major and minor triads, in contrast and in connection, and marking as the chords pass a long stroke for a major chord and a short stroke for minor. After about three cadences in succession, the teacher calls for reports, which are given in such terms as "3 major, minor, 2 major, 2 minor, major"—in this case nine chords in the succession, played at about the rate of one chord a second. After about three lessons of what is often but little better than guesswork, observation gets closer, and the major and minor become more nearly accurate. Then diminished chords are added, and finally the augmented. This work extends through the year, occupying a part of every lesson.

After a few lessons the pupil is taught to hear the roots of chords, and to sing the root of a chord played in any position. This involves a different "focus" of ear from that of harmonic colour. After about a half-year the work changes to hearing place in key. This part of the work she carries on by first establishing the most necessary places in key, such as (using Arabic numerals for scale numbers) the two successions, 1, 5, 1, and 1, 4, 1; then other simple successions, and so on, one chord after another, until the pupils hear and mark, as they pass, series of chords containing the entire six triads major and minor of major tonality. The musical forms in this exercise are necessarily barren, the idea being to arrive at a thorough appreciation of the elementary harmonic contents of the key. The work occupies a half-hour once a week for about thirty weeks of the school year. It is gratuitous and required of all piano pupils, her school dealing with piano only.

**Theory work in first year.**—The object of this part of the work is to supply precisely that part of elementary theory which teaching commonly contents itself with ignoring. First, to know one scale after another; in such a way that when the teacher asks in immediate succession such questions as the three following, the pupil answers promptly and confidently, making the necessary change of view-point: "If C is five, what is two? If G is two, what is one? If F is four, what is seven?" etc., covering as many scales as have been learned up to that time. The pupils are taught to find the scales upon the keyboard by ear, and to build them out of three superimposed triads, as in Hauptmann's "Harmony and Meter." During the year the pupil masters all the major keys. The theoretical forms are the least of his troubles. He has also to play or to write the note required after any possible question like those above.

Harmony begins with the thirds, which are given as "large and small," with their compass. Contrary to what I suppose most musicians would anticipate, children do not hear the minor third as a minor effect, when standing entirely alone. They seem to hear it as a *mi-sol* effect, and imagine a *do* under it. For this reason the terms large and small are used, and the pupil is now drilled in the principles of naming and correct musical spelling of thirds upon every tone of the chromatic scale; also to play or write with equal promptness.

When this has begun to be easy, triads are introduced, at first major, then minor, then diminished, and finally augmented, and the pupil has to name, play, or write as required all four kinds of triad upon every note of the chromatic scale, using always accidentals.

As soon as this begins to be easy, the keys already gone over are reviewed and the seven triads definitely ascertained as to colour and quality, and the pupil has to go on and master all the other keys, to name, write, or play, as asked, the correct answers to such questions as these: The major chords in the key of D; the minor chords in the key of E; the diminished chord in the key of B flat, etc. They are expected as yet to play the triads in their fundamental position, ignoring connection. As they have learned that 2, 3, and 6 are minor, they play successively these three triads in the key required; and so on in other cases. At the end of the year the pupils absolutely know how to play, write, spell the triads in every major key. And as the ear-work has preceded this by teaching what they sound like, a very important work has been done.

The second year carries them through all the minor tonalities in the same way. The ear-class introduces the minor connections from this standpoint, and the theory classes teach how to write without signatures and with; also to write the three forms of minor scales—the natural, the harmonic, and the melodic. This part of the work is not yet published, but it has been carried out for two years, and it is pleasing to know that the pupils get absolutely letter perfect in hearing key-place in minor as well as in major.

In the third year they get ear-work on transitions out of major into tonic minor and into relative minor; to hear the progressions in the original key, to note the point of transition, the progressions in the new key, and the transition back, if any, and to mark all these things as they pass, and give a clear report of several cadences in succession, when three or four have been played in succession without pause. The tempo of hearing is about one chord a second. No chord is repeated, nor any cadence. If generally missed by the class, it is later on repeated without notice, and it takes its chances.

The idea is that musical hearing is by intuition, by quick attention. The motto "Now or never" is given out at first, and no kind of assistance is given in the way of repeated chords, except where a given change is taken for definite establishment, when it has generally been missed.

The boys and girls who began this work three years ago are now practically sure of all kinds of progressions in key, transitions out of key and back again to both minor modes which occur so capriciously in our music—the minor on the same tonic and the relative minor.

The fourth year's course is first in musical form, to hear form, all the typical forms, song form, variation form, fugue form, sonata form, fantasia, etc. Then a course in musical history.

I have been thus minute because I believe this suggestion is full of musical possibilities, and opens a way where previously no intelligent way existed. Also because it is not a "patent" way, any good musician being capable of in-



venting his own material and going through it in his own way.

In the second year work the pupils have to exercise themselves in playing the cadences of the first year in all keys—in other words, transpose; and as the cadences amount to a thesaurus of simple progressions in key, the exercise is of great use. In the third year they do the same for the material of the second year.

Chicago, Jan. 23, 1905.

W. S. B. MATHEWS.

#### MR. CRUICKSHANK'S LECTURE.

To the Editor of THE MONTHLY MUSICAL RECORD.

Sir,—In the February issue of your paper there appeared a notice of the L.S.M. Conference, the greater part of which was given up to a series of remarks (I cannot call it criticism) on the paper I read at the Conference. I am not going to discuss the writer's statements or correct his inaccuracies. My only reason for troubling you is to say that I think it would have been more to his own credit, better for your readers, and certainly fairer to myself, if he had taken the trouble to read a *verbatim* report of my paper, instead of basing his remarks, as he says he has done, on the garbled notices which have appeared in the newspapers. I have seen many of these notices, and the majority of them, if they do not put into my mouth words which I never used, credit me with opinions which I never held and certainly never expressed. In this class I regret that I must now include THE MONTHLY MUSICAL RECORD.—Yours, etc.,

Burnley,

February, 1905.

W. A. C. CRUICKSHANK.

In reply I have only to say that it was impossible for me to have read the *verbatim* report in the journal of the Society at the time I wrote my article for the February number. Also, I particularly pointed out that it was possible, from inherent evidence, that Mr. Cruickshank had not been accurately reported. At the same time I had consulted at least four reports, and all agreed in the main. I have now perused the *verbatim* lecture. From it I gather that the newspapers rather naturally jumped to the conclusion that, in expressing doubts, Mr. Cruickshank was uttering his own opinions, and I must confess that the paper has that effect in reading it. At the same time I hasten to admit that the lecturer took care not to express any definite opinions of his own. "If there is any doubt if opera has progressed or not," "whether Wagner has created a school or not is a question which the next generation will be in a better position to answer than we are to-day," the same doubt expressed as to the new form of oratorio exemplified by Elgar's works, and the reference to "the rather common complaint amongst music-lovers that the art of 'real melody' seems to be fast disappearing" are phrases which illustrate Mr. Cruickshank's method of "ambiguous giving out." He must admit that this method of throwing doubt is a common rhetorical device. It is noticeable that Professor Prout took it for granted in the discussion that Mr. Cruickshank himself held the opinions he put forward as being held by others. In one point at any rate the issue is clear, Mr. Cruickshank did make the mistake of confusing the division of parts in the string band with orchestration.—E. A. BAUGHAN.

#### OUR MUSIC PAGES.

Of Mr. Coleridge-Taylor's many works, those in which folk-music plays a prominent part have been the most popular, and among these may be counted the "Scenes from Hia-watha," the "African Suite," and the "Four African Dances." From the last\* we have selected No. 2 for this month. It opens quietly, and the melody, although it displays that diversity of rhythm characteristic of folk-music, is soft and soothing, except for a brief passage before the return to the principal key, and to what is really the coda, one indeed of marked delicacy and charm.

\* Augener's Edition No. 11342, price, net 2s.

## Reviews of New Music and New Editions.

### PIANOFORTE MUSIC.

(AUGENER LIMITED, LONDON.)

*Dance Movements*, by STEPAN ESİFOFF. No. 1, *Menuet Dansant*; No. 2, *Tarantelle*.

TEACHERS in search of music for their pupils come across many an attractive piece; yet the music, when examined, frequently shows inequalities as regards grade of difficulty which prevent it being of practical use; but in the two pieces now under notice there is uniformity in that respect. The *Menuet* is elegant: the melody is light, and it is supported by an accompaniment as tasteful as it is simple; the return on the last page to the principal theme comes as a pleasant surprise. The *Tarantelle* is bright, and of course lively; and by mastery of technique the composer always manages, yet in unobtrusive fashion, to give point and piquancy to what without such art might appear too plain—just as in Beethoven's first sketches of his finest themes some magic note or accidental was as yet wanting which now gives to the themes their great individuality and charm.

*Chanson d'Amour* (Ardent Longing), from "A Life of Love," ten Musical Poems by JEAN LOUIS NICODÉ, Op. 22, No. 2.

THERE are pieces the merit of which is not at first recognized, while on the other hand there are some which at once attract, though it must be confessed familiarity does not always strengthen the first impression. The charming *Chanson* under notice, has, however, stood the test of time; and it pleases not only by its winning strains, but by the delicate and effective writing for the instrument. It is also a piece which lends itself to transcription. Mr. Fr. Hermann has arranged it for violin and pianoforte, and Mr. E. H. Lemare for organ, and both have shown skill and discretion.

*Two Instructive Sonatas*, by LOUIS KÖHLER. Revised, phrased, and fingered by O. THÜMER. (Edition No. 6517; price, net, 1s.)

SCALE passages, arpeggio passages, and other features show that these two sonatas have been written for an educational purpose, but the thematic material is so melodious, and the writing for the instrument so agreeable, that pupils will easily forget that the music offers work under the form, as it were, of play. Many grown-up persons, indeed, like to be thus tempted to train the fingers. Each sonata contains two movements, and the editor's supervising hand is well in evidence.

*Caprice in E flat*, by F. KIRCHNER, Op. 1014.

THIS piece, which bears the sub-title "Perpetuum mobile," offers excellent study in light staccato for both hands. But it is not marked as a study, and apart from its usefulness, it will be found to contain music that is bright and pleasant.

*Wedding Menuet*, by ARNOLDO SARTORIO, Op. 595.

"If only anyone would compose a new minuet," once exclaimed Haydn, ignorant or forgetful of the fact that there is nothing new under the sun. Of course, this is not literally true, otherwise there would be no progress in art: it is merely a strong, we may indeed say exaggerated, way of saying that there is nothing wholly new; each great composer that arises builds more or less on foundations established by his predecessors. And so in the dainty, yet dignified, *Wedding Menuet* under notice we have an old form, and at times old phraseology, and yet the music is modern, both in letter and spirit. The writing, too, for the instrument is effective and not difficult.

## PIANOFORTE MUSIC (continued).

*Air de Ballet* in G, by FREDERIC MULLEN.

BALLET music must be rhythmical. For actual dancing purposes a certain formality is required, but in the music before us there is a certain freedom resulting in pleasant variety. Long-drawn-out melody, syncopations, prolonged and irregularly resolved discords, so common at the present day, indicate a praiseworthy desire on the part of composers to escape from the commonplace, though when such things are indulged in too copiously, the effect is artificial. Here there is nothing disquieting, and at the same time nothing trite. It is, in fact, a pleasing, well-written piece.

*Ballad*, by AUGUST NÖLCK, Op. 122; also for Violoncello and Piano, and for Violin and Piano.

THIS piece opens with plaintive phrases, one part answering another, as if two persons were condoling with each other on some sorrowful event which concerned both. By harmonic and other means, and especially by association, music with some specific title often seems to have definite meaning; yet, after all, it can really only indicate moods of joy and sorrow, more or less deep. After a time the minor gives place to the major mode, and a grandiose theme is heard, which, however, soon tones down, and effective chords lead to the opening phrase of the piece now serving as *coda* which ends *pp* and with a major chord. The *Ballad* is arranged for violoncello and piano, also for violin and pianoforte.

## CHAMBER MUSIC.

*Trio* (No. 2), *pour Piano, Violon, et Violoncelle*, composé par A. ARENSKY. Moscow: P. Jurgenson.

AMONG modern Russian composers Arensky occupies an important place, and his first pianoforte trio in D minor enjoys just popularity. The present one in F minor opens with an Allegro, of which the thematic material is interesting, while its development shows harmonic colour and rhythmical contrasts, qualities for which Russian composers are distinguished. There follows a short Romance, dainty and expressive, and a lively, clever Scherzo, in the middle section of which the principal theme of the opening movement is introduced. The work ends with a *Tema con variazioni*. The opening of the attractive theme also bears relation to the first movement, to which, again, there is clear reference in the *coda* of the work. This *Trio* is effectively written, and though the pianoforte part is often showy it is always refined.

## VOCAL MUSIC.

Cornelius: *Album of Songs, Brautlieder* (Bridal-hymns), and *Weihnachtslieder* (Christmas songs), edited by MAX FRIEDLÄNDER. (Edition Peters.) London: Augener Limited.

"TIME is a just judge, and repairs with sure hand the errors of the past." Thus wrote Miss Margaret E. Bache in these columns in her notice of the Cornelius festival held last year at Weimar. During his life this "zealous champion of the new German school," as Dr. Riemann calls Cornelius, was not appreciated; now his great merit is recognized. His clever opera, "Der Barbier von Bagdad," has been given twice in London by the pupils of the Royal College of Music, but it is as a song writer that he is best known. The *Album* contains twenty-three numbers, and they are all full of poetry and charm. This new edition has been carefully compiled by Max Friedländer, who in some interesting notes at the end of the volume points out various errors in the edition which has been hitherto used, and these have been corrected by comparison with first editions of the songs. One of the notes may be named. "Auftrag" (No. 16) commences with the open notes of the guitar. Wagner became acquainted with this song while he was working at "Die Meistersinger," and was so delighted with the composer's idea that he borrowed it for his Beckmesser song. Of Cornelius's beautiful Bridal and Christmas songs there is no need to speak in detail.

## BOOKS, &amp;c.

Manuali Hoepli: *Storia della Semiografia Musicale*, dal GUIDO GASPERINI. Milano: Ulrico Hoepli.

IN his introductory chapter the author of this interesting manual is of opinion that features in musical notation common to men of all races are not to be explained as having sprung from one race, and spread therefrom to other peoples, but as the outcome of "an instinctive faculty common to all races." This, of course, opens up a very important question; but whichever explanation be accepted, the fact remains that a striking process of evolution may be traced from old Byzantine signs through neumes, square notation, down to the notation in use at the present day. The volume in question is written in clear style, and the amount of information conveyed respecting old systems and new is quite wonderful, considering the space at disposal. We believe we are correct in stating that there is no work of the kind in English. If anyone should think of translating it, an account of English lute notation should, however, be added, as only French and Italian systems are mentioned.

*Rivista Musicale Italiana*, Anno XII—Fascicolo I—Torino: Fratelli Bocca.

AMONG various articles in this valuable publication there is one of special interest on a Beethoven Sketch Book of 1825. In Nottebohm (Zweite Beethoveniana, chapter 58) there is an account of one of 1824 in which sketches of the A minor quartet, Op. 132, are to be found; in Chapter 1 other books of 1825 are mentioned, containing sketches for the quartet in B flat, which, in spite of its opus number, 130, was the one which Beethoven composed immediately after the A minor. Now a book containing sketches for the remaining movements of the latter has come into the possession of Signor Cecilio de Roda, who partly describes it in the first instalment of an article entitled, "Un quaderno di autografi di Beethoven del 1825." Of special interest are the important sketches for the "Canzona di ringraziamento offerta alla Divinità da un guarito." A facsimile is given of one of the pages. The precious volume was formerly in the possession of the Marquis of Bogaraya, whose widow presented it to the writer of the article in question. This number of the *Rivista* also contains an elaborate article on Giuseppe Martucci's second symphony in F, with the well-known signature, "Luigi Torchi."

## IN THE CONCERT ROOM.

STRAUSS's *Symphonia Domestica* was performed for the first time in England at the Symphony Concert, Queen's Hall, on February 25th, under the direction of Mr. Henry J. Wood, who in the rehearsing of this difficult work spared neither time nor trouble. Much has been written about it ever since its production at New York, March 21st, 1904. There are some very wild, also very beautiful pages in it; and there was a description of the meaning of the music in the programme-book supposed to be official, with a hint that the composer had a more ideal picture in his mind. There was also a statement that Strauss had declared in New York that he wished it to be judged as absolute music. In that case the programme-book titles and explanations confuse the listener; also a few indications in the score itself produce the same effect. All that can at present be said is that the work shows strong intellect and mastery of the technique of the art, but that much is extravagant and ugly. The symphony will be given on April 1st under the direction of Richard Strauss himself, and a second hearing may modify first impressions. Anyhow, Mr. Wood must be thanked for introducing the work, and for a rendering which was really admirable. A fortnight later he performed Liszt's "Faust" symphony, and if only he had included in his series of concerts Berlioz's "Symphonie Fantastique" he would have presented the three works which best illustrate the history of programme-music since Beethoven. Liszt's "Faust" is a most interesting work. The music, especially in the first long movement, may occasionally be dull,

but the conception of the work is fine, while the headings, "Faust," "Gretchen," "Mephistopheles," of the three movements sufficiently explain the varied moods of the music without further explanation. Programme-music is a matter of moment at the present day, and Richard Strauss represents its latest phase. For musicians the question is, do his orchestral works make for real progress? At present there is diversity of opinion, though the "Noes" are probably in the majority. As a song writer he has justly found favour, for in this branch of his art he displays sweet reasonableness.

The sixth concert of the London Symphony Orchestra was wholly devoted to the works of Sir Edward Elgar, who was the conductor of the afternoon, and who was received with much warmth. With two exceptions the programme included familiar works which do not call for detailed notice. The first novelty was a third March of the series of six, entitled "Pomp and Circumstance." Whether, however, it will achieve the same popularity as the first two seems doubtful. The second—Introduction and Allegro for string orchestra, with solo quartet obligato—proved far more interesting. The composer has given an account of the genesis of a beautiful melody which occurs in it—Sir Edward, complex as some of his writing is, has shown on more than one occasion that he feels what power and charm there is in a simple melody—yet there is nothing either in the form or character of the clever and attractive music to suggest programme-music in the lower sense of the term.

At Mr. Charles Williams' second orchestral concert at Queen's Hall, some excellent Symphonic Variations by Mr. J. D. Davis were performed for the first time. The programme included Bruneau's characteristic "Chansons à danser," given for the first time with the piquant orchestral accompaniments. Miss Marie Brema was the vocalist. At the third concert the young violinist, Mischa Elman, the latest of the prodigies, performed the Tchaikowsky Concerto in D, and his extraordinary playing excited just astonishment. The programme included Sir Hubert Parry's ably written Symphony in F, originally produced at the Cambridge University Musical Society in 1883. Mr. Williams, an intelligent and conscientious conductor, may be congratulated on the success of his concerts, while his recognition of native art deserves note.

Miss Fanny Davies, at her orchestral concert at the Queen's Hall on March 7th, played, according to the fashion now so prevalent, three concertos; but, as the names show, they offered marked contrast: Mozart in C (written about three years before his death), Brahms in D minor, and Saint-Saëns in C minor. She played with skill, finish, and thorough insight into the different styles of music represented by these works, and her performances were received with enthusiasm. M. Edouard Colonne, the well-known Paris conductor, who directed the orchestra, gave most refined renderings of Bizet's Suite, "L'Arlésienne," in which the effective saxophone part was played by M. Emil Derigny of the Colonne orchestra, and Saint-Saëns's symphonic poem, "Le Rouet d'Omphale."

The programme of the first concert of the Philharmonic Society, on March 15th, included Sir A. C. Mackenzie's "Canadian Rhapsody," given under his own direction. The pleasing and well-contrasted thematic material, drawn from the folk music of the Western colony, is treated with skill; the work, indeed, is very bright and effective. Signor Busoni was the pianist. The "Todtentanz" of Liszt created quite a sensation, but it was surely the playing rather than the music itself. Miss Ada Crossley was the vocalist, while Dr. Cowen proved, as usual, an able conductor.

The second orchestral concert of the Patron's Fund, held in the hall of the Royal College of Music, was an event of considerable interest. Works were performed by five young composers: a serenade, "Epithalamion," by W. H. Bell; Fantasia on Manx melodies for violin and orchestra, by T. F. Dunhill; Concert piece for organ and orchestra, by B. J. Dale; Suite, by H. Balfour Gardiner; and settings of Heine poems, by G. M. Palmer. Space prevents any detailed notice, but all these works testified not only to skill but to modernity without extravagance.

The inauguration of the Popular Concerts for Children and Young Students, founded by the Chaplin Trio and the Misses Nellie and Ruby Holland at the Steinway Hall on March 13th, proved most successful. There was a large gathering, mostly of young people, who evidently enjoyed the music, also the concise and interesting remarks given by Miss A. E. Keeton before each number.

The Broadwood Concerts continue to prosper. The Bohemian Quartet, by artistic and spirited playing, secured a warm welcome at the eighth concert. At the ninth the Nora Clench Quartet gave an excellent performance of a quartet by Serge Tanelew, notable for some ably written variations.

The fifth and sixth Subscription Concerts were very enjoyable; Madame Albani and the Kruse Quartet appeared at the former, while at the latter Dr. Lierhammer sang many fine songs, of which two by Mr. Granville Bantock, also one by Mr. Alexis Holländer, attracted special notice.

The two vocal recitals given by M. Victor Maurel at the Bechstein Hall on February 10th and March 1st naturally drew large audiences.

Two violin recitals must not be passed over—the one given at the Bechstein Hall by Miss Maud MacCarthy, in which Señor Arbos took part; the other at the Æolian by that excellent artist, Signor Antonietti.

## Musical Notes.

### HOME.

London.—"The Knights of the Road," an original operetta, libretto by Henry A. Lytton, music by Sir Alexander Mackenzie, was successfully produced at the Theatre of Varieties on February 27th, under the conductorship of the composer.

The season of opera at Covent Garden commences May 1st. There will be two cycles of the "Ring" early in the season. Of novelties, Puccini's "Madame Butterfly," Giordano's "Andrea Chenier," and an operatic version, by Mr. Franco Leoni and an Italian librettist, of the one-act play, "The Cat and the Cherub." Meyerbeer's "Les Huguenots" and Donizetti's "Don Pasquale" are to be revived. Madame Melba is at the head of the sopranos, and, if health permits, Frl. Termini will appear early in the season. Dr. Richter will conduct all the German performances. French and Italian operas will be under the direction of MM. Mancinelli, Messager, and Campanini. Earl de Grey, Viscount Escher, and Mr. H. V. Higgins are again directors of the syndicate, and Mr. Messager acting manager; while Mr. Neil Forsyth will occupy his accustomed post.—The Concert Club at the Bechstein Hall successfully ended its Sunday afternoon concerts on March 12th. Next season six will be given before and six after Christmas, the programmes consisting alternately of orchestral and chamber music.—Mr. Louis Hillier has completed his arrangements for the already announced musical festival at Queen's Hall, June 1st to 3rd, and 6th to 8th. The Ostend Kursaal orchestra of 125 musicians will be under the direction of M. Léon Rinskooff, conductor and artistic director of the Kursaal. The names of artists and programmes of the concerts will shortly be published. Richard Strauss's "Symphonia Domestica" will be performed to-day at the Queen's Hall under the direction of the composer.—Professor Prout will deliver a course of three lectures on the Orchestra at the Royal College of Organists, Saturdays, May 20th and 27th, and June 3rd, at twelve o'clock. At the first illustrations will be given on various solo instruments; while at the third, also for illustrations, there will be a complete orchestra, composed of members of the Royal College orchestra.—Mr. Walter W. Hedgecock has been appointed successor to Sir August Manns as musical director of the Crystal Palace.

The Guildhall School of Music, which has on its register the names of no fewer than 2,800 pupils, has received a gift of £1,000 from Mr. Andrew Carnegie for the foundation and endowment of two scholarships.

ROYAL ACADEMY OF MUSIC.—The George Mence Smith



Scholarship (male vocalists) has been awarded to Joseph Melvin Nightingale (adjudicators: Messrs. Richard Cummings, William Shakespeare, and Fred Walker); and the Sainston Scholarship (violinists) to Elsie Winifred Owen (adjudicators: Messrs. Frank Arnold, Josef Bláha, and A. Burnett). The following prizes have been awarded:—The Battison Haynes Prize (composition) to Montague F. Phillips (examiners: Messrs. Eaton Fanning, Edward German, and W. G. McNaught); the R.A.M. Club Prize (composition) to Benjamin J. Dale (examiners: Messrs. Eaton Fanning, Edward German, and W. G. McNaught); the Goldberg Prize (contraltos) to Constance Dugard (examiners: Mr. S. Brereton, Madame Edith Hands, and Miss Margaret Hoare, in the chair); and the Sterndale Bennett Prize (female pianists) to Irene Scharrer (examiners: Messrs. Fritz Read, Rud. Zwintscher, and Ernest Fowles, chairman).

**Birmingham.**—Sir Edward Elgar, the newly appointed Professor of Music, delivered his inaugural lecture last month. English art was his theme, and he expressed his opinion that in the works of the younger generation of composers, there was something original, something alive, which gave good promise for the future.

**Great Yarmouth.**—A Chopin recital was recently given here by Miss H. Keer Brown. The programme included among the songs six by Chopin. Songs by other composers were also introduced; they were excellent of their kind, though the unity of the programme suffered thereby.

**Edinburgh.**—At a meeting of the members of the Edinburgh Musical Education Society Professor Niecks, the president, spoke on "César Franck and his 'Beatitudes.'" His discourse was an informal conversation—an improvisation he termed it—giving in brief outline the facts of the composer's life, indicating the characteristics of his work, and concluding with a critical and illustrative analysis of his chief composition. It was not till he was forty-eight years of age, after twenty-five years of almost complete silence so far as composition was concerned, that Franck began his great work "The Beatitudes." His main characteristics were his earnestness and his unworldliness. His was the music of a great thinker, of a real poet, of a man of great feeling. He was great in counterpoint, daring and new in his harmonies—greater and more distinguished in these respects than as a melodist, although in that respect, too, he wrote many beautiful things.

#### FOREIGN.

**Berlin.**—The "Leonard" concert agency offers a prize of at least 1,000 marks for a violin concerto, the competition being open to composers of all countries. Manuscripts must be sent in by August 1st. Willy Burmeister and Professors F. Gernsheim and Philipp Scharwenka will be the judges. The prize work will be performed at an orchestral concert during the season 1905-1906. The organ of the new cathedral, built by the well-known firm of W. Sauer at Frankfort-on-the-Oder, is one of the largest instruments of the kind in Germany: it has 113 stops and cost about 100,000 marks. The following novelties are promised at the Thalia Theatre, to be opened next month under the direction of Ernst von Wolzogen: "Die Bader von Lucca," by Bogumil Zepler; "Die Pfahlbauern," by W. Freudenberg; "Der neue Dirigent," by Ludwig Heidenfeld; "König Midas," by Hans Hermann; and a new work by L. Thuille, the libretto of which has been written by Elsa Laura von Wolzogen.—Hans Sommer's "Rübezahl," libretto by Eberhard König, originally produced at Brunswick, has been performed at the opera house here under the direction of Strauss, with marked success.—Weingartner will, after all, continue to conduct the Symphony Concerts.

**Dessau.**—The sum of 1,000 marks, the outcome of a performance of "Die Meistersinger" on the anniversary of Wagner's death, has been handed over by Duke Friedrich von Anhalt to the Wagner Jubilee fund.

**Düsseldorf.**—Sir Charles Villiers Stanford's fine "Requiem" has been performed here under the direction of Professor Butts. Its success was so great that it has been included in the programme of the forthcoming Lower Rhenish Festival to be held in this city.

**Leipzig.**—At the request of the widow of Max Stägemann

whose sudden death was announced in our last issue, and with the consent of the Gewandhaus management, Arthur Nikisch has been entrusted with the direction of opera at the Stadttheater until the expiration of the present lease in 1909. Nikisch intends to give the following works: Wolf-Ferrari's "Die neugierigen Frauen," Berlioz's "Beatrice und Benedikt," Leoncavallo's "Roland von Berlin," also in due course Humperdinck's "Die Heirat wider Willen" and Strauss's "Salome," after the two last-named works have been produced, the one at Berlin, the other at Dresden.—Professor Hugo Riemann has given, with a reduced orchestra of twenty members, a concert, the programme of which contained what were known as trio sonatas by E. F. Dall'Abaco, J. F. Fasch, G. B. Pergolesi, J. C. Gluck, Ph. E. Bach, and Johann Stamitz.

**Weimar.**—A new Court theatre is to be built. The Weimar Diet gives 400,000 marks and the city 300,000 marks. The cost of erection is estimated at 800,000 marks, but the balance will be provided from the private purse of the Grand Duke.

**Vienna.**—Dr. Dietz has announced three interesting lectures on "European Music Drama up to Handel," in which illustrations will be given from the works of the great masters of the seventeenth and eighteenth centuries—Monteverde, Cavalli, Cesti, Legrenzi, Scarlatti, Leo, Kaiser, Lully, Campra, Destouches, and Handel.

**Paris.**—M. Théodore Dubois desires to retire from his post of director of the Paris Conservatoire to devote himself to composition.

**Brussels.**—Miss Evelyn Smart was pianist at a concert of the Society of the "Libre Esthétique." The programme included Cyril Scott's Sextet for pianoforte and strings.

**Rome.**—Dom Pothier has arrived here to preside over the pontifical commission created for the purpose of preparing the Vatican edition of the new books of Gregorian music.—Eugène Guillaume, the eminent sculptor who was for many years director of the Villa Médicis, and who by reason of advanced age recently resigned, is dead. He was still here, having delayed his departure for Naples until the arrival of his successor, Carolus Duran.

**Venice.**—Ermanno Wolf-Ferrari, whose opera, "Die neugierigen Frauen," has met with such favour, is on the point of completing a new work, "The Four Churls." His new oratorio, "Vita Nuova," is to be produced here on the 22nd inst. at the opening of the Art Exhibition.

**Christiania.**—A legendary opera in four acts, libretto by Sigurd Eldegard, music by Halvorsen, was recently produced here.

**The Hague.**—Perosi, maestro of the Sixtine Chapel, recently conducted three of his own compositions here, his recent oratorio, "Il Giudizio Universale," proving the most successful.

#### OBITUARY.

EBERHARD BARTELS, leader of the orchestra at Dessau, aged 87.—LUISE BOEHMINGER, stage vocalist, at Blasewitz, near Dresden; aged 71.—OTTO DIENEL, organist for thirty-five years at St. Marien; aged 66.—ARREY VON DOMMER, famous writer on music, also composer; edited the new edition of Koch's Musiklexikon; aged 77.—FRIEDRICH EHREBAR, head of the well-known Vienna pianoforte manufactory; aged 78.—MAX VON ERDMANNSDÖRFER, distinguished court capellmeister at Sondershausen and Munich, where he died February 14th; aged 57.—MADAME FAURE, wife of the eminent French baritone; formerly as Caroline Lefebvre an esteemed member of the Paris Opéra Comique; aged 77.—JOHANNES FEYHL, conductor of the "Liederkrantz" at Göppingen; aged 72.—HELENE GERL, vocalist at the court theatre, Brunswick; aged 58.—ADOLF LINDGREN, writer on music, died at Stockholm; aged 59.—GEORG MEININGER, teacher of the zither, at Vienna; aged 90.—EMILIE MERIAN-GENAST, vocalist, intimate friend of Liszt and Lassen; at Weimar, March 5; aged 71.—CHRISTIAN BERNHARD SÜSMILCH, oldest member of the German colony at Sydney, formerly teacher of music; aged 75.—BRUNO ZWINTSCHER, professor of the Leipzig Conservatorium; aged 67.

# S. COLERIDGE-TAYLOR'S INSTRUMENTAL WORKS. Published by AUGENER LIMITED.

Edition No.	PIANOFORTE SOLO.	s. d.
6101	Op. 19. TWO MOORISH TONE PICTURES ...	net 1 6
	Separately:	
	No. 1, Andalla ...	3 —
	No. 2, Zarifa ...	3 —
6102	Op. 31. THREE HUMORESQUES ...	net 1 6
	Separately, Nos. 1 and 3 ...	each 3 —
6103	Op. 35. AFRICAN SUITE. (No. 1, Introduction. 2, A Negro Love Song. 3, Valse. 4, Danse Nègre) ...	net 2 —
	Separately, Nos. 1 and 4 ...	each 4 —
6100c	No. 4. Danse Nègre ...	net 1 6
6104	Op. 41. NOURMAHAL'S SONG AND DANCE... ..	net 1 6
	Separately, Nourmahal's Song ...	3 —
6105	Op. 47. INCIDENTAL MUSIC TO "HEROD." Suite for Orchestra. (1, Processional; 2, Breeze-Scene; 3, Dance; 4, Finale.) Transcribed by the composer... ..	net 2 6
	Separately, Nos. 2 and 3... ..	each 3 —
6106a	Op. 51. ETHIOPIA SALUTING THE COLOURS. Concert-March ...	net 1 6
6107	Op. 55. MOORISH DANCE ...	net 1 6
6099	Op. 56. CAMEOS. 3 Pianoforte Pieces ...	net 2 —

## PIANOFORTE DUET.

6880	Op. 47. INCIDENTAL MUSIC TO "HEROD." Suite for Orchestra ...	net 2 6
6106b	Op. 51. ETHIOPIA SALUTING THE COLOURS. Concert-March ...	net 2 —

## ORGAN.

6106d	Op. 51. ETHIOPIA SALUTING THE COLOURS. Concert-March. Arranged by E. Duncan ...	net 2 —
-------	---	---------

## VIOLIN AND PIANOFORTE.

7352	Op. 9. TWO ROMANTIC PIECES. ("Lament" and "Merry-making") ...	net 2 —
7353	Op. 14. LEGEND FROM THE "CONCERTSTÜCK" for Violin and Orchestra. Arranged by the composer ...	net 1 6
7356	Op. 16. HIAWATHAN SKETCHES. No. 1, A Tale; 2, A Song; 3, A Dance ...	net 2 —
	Op. 20. GIPSY SUITE:—	
11340	No. 1. Lament and Tambourine; 4, Waltz ...	net 2 —
7357	No. 2. A Gipsy Song; 3, A Gipsy Dance ...	net 2 —
7358	Op. 23. VALSE CAPRICE ...	net 1 6
7359b	Op. 35, No. 2. A NEGRO LOVE-SONG ...	net 1 6
6100d	Op. 35, No. 4. DANSE NÈGRE ...	net 1 6
11342	* Op. 58. FOUR AFRICAN DANCES ...	net 2 —
	(Played by Professor Johann Kruse.)	

"These dances . . . are full of emotional feeling, leaning towards the rhapsodical, and splendidly written for the instrument. Of the violin pieces which have come before us for review of late years, none are as full of warm life as those of Coleridge-Taylor. Another feature is the brilliancy and effectiveness of the pianoforte accompaniment."—*Musical News*, March 18, 1905.

\* No. 2, in F major. See "Our Music Pages."

11341	Op. 59. ROMANCE ...	net 1 6
-------	---------------------	---------

## VIOLONCELLO AND PIANOFORTE.

A	GIPSY DANCE. Op. 20, No. 3. Arranged ...	4 —
---	--	-----

## STRING QUARTET.

7307	Op. 5. FANTASIESTÜCKE for 2 Violins, Viola, and Violoncello ...	net 2 6
------	---	---------

## ORCHESTRA.

	Op. 35. AFRICAN SUITE. No. 1, Introduction; 2, A Negro Love Song; 3, Valse. Score to be had on hire. No. 4, Danse Nègre.	
6100a	Full Score ...	net 5 —
6100b	Orchestral Parts ...	net 10 —
	Op. 47. INCIDENTAL MUSIC TO "HEROD." Suite for Orchestra. Score and Parts to be had on hire.	
	Op. 51. ETHIOPIA SALUTING THE COLOURS. Concert-March. Score and Parts to be had on hire.	
6106c	String Parts to the same ...	each net 1 —

London: AUGENER LIMITED.

# NEW VIOLIN AND PIANO MUSIC.

Edition No.		s. d.
ALCOCK, GILBERT, A.	Romance. Op. 26... ..	4 —
7317	d'AMBROSIO, A. Romance in G. Op. 27 ...	net 1 6
7318	— Orientale. Op. 24 ...	net 1 6
	BARTON, HORACE. Romance ...	3 —
11333	CENTOLA, ERNEST. Petite Suite. (Orientale.) Op. 15. (Orientale, Sérénade, and Gavotte.) ...	net 2 —
	DE-ANGELIS, G. Morceaux caractéristiques:—	
	Op. 13, No. 1. Enfin seuls ...	4 —
	2. Romanza ...	4 —
	3. Sérénade ...	4 —
	ESIPOFF, STEPAN. Morceaux de Salon:—	
	No. 1. Un peu triste ...	—
	2. Melancolia ...	—
	3. Menuet à l'Antique. (In G) ...	3 —
	4. Berceuse d'Enfant ...	3 —
	HORVÁTH, GÉZA. Sérénade fantastique. Op. 67 ...	—
11510	KRUG, A. Walzer. Op. 126 ...	net
5382b	— Arioso. Op. 129 ...	net
	NICODÉ, J. L. Barcarola. (E. Heim) ...	3 —
	— Canonette. (Fr. Hermann) ...	4 —
	— Chanson d'Amour (Ardent longing). (Fr. Hermann) ...	3 —
	NÖLCK, AUG. Ballad. Op. 122 ...	3 —
7540	REINECKE, C. Romance ...	net 1 —
	SAINT-GEORGE, G. Gavotte et Musette. Op. 57 ...	3 —
7569a	— L'Ancien Régime. 2ème Petite Suite. Op. 60. net 1	
	SCHMEIDLER, C. 3 Short Pieces (Vortragsstücke). Op. 46 ...	4 —
	WECKERLIN, J. B. Lauterbach. Valses alsaciennes. Arranged by Fr. Hermann ...	4 —

# AUGUST NÖLCK'S Instructive Works for the VIOLONCELLO.

Edition No.	30 STUDIES IN PROGRESSIVE ORDER. Op. 69:—	Net. s. d.
11857a	Book I. First Position ...	1 —
11857b	" II. Up to the Fourth Position ...	1 —
7728	4 SHORT PIECES IN THE FIRST POSITION, with Pianoforte accompaniment. Op. 115. (Prelude, Gnomes and Elfis, Menuet and Dance Theme) ...	1
7729	7 SHORT PIECES IN THE FIRST POSITION, with Pianoforte accompaniment. Op. 112. (The Mill in the Meadow, Rocco Menuet, Fairy Tale, Madrigal, Scherzo, Waltz-Sketch and Study) ...	2 —
7730	5 MELODIC STUDIES IN THE FIRST FOUR POSITIONS, with Pianoforte accompaniment. Op. 113 ...	1 6
7731	10 ORIGINAL PIECES IN THE FIRST FOUR POSITIONS, with Pianoforte accompaniment. Op. 116. (Gavotte, Marionettes (Waltz), Bagatelle, Legend, Barcarolle, Autumn Flower, Capriccio, Fairy Tale, Gavotte and Musette, and Arabesque) ...	2 —
7732	6 SALON PIECES IN THE FIRST FOUR POSITIONS, with Pianoforte accompaniment. Op. 120. (Gipsy Maiden, Aria, Prelude, A Dream, Mazurka, and King Dance) ...	2 —

London: AUGENER LIMITED.

Just Published by

P. JURGENSON, Leipzig and Moscow.

# A. ARENSKY'S Trio No. 2, for Pianoforte, Violin, and Violoncello, Op. 73.

Price 5 roubles.

May be obtained in London from

AUGENER LIMITED, BREITKOPF & HAERTEL, AND NOVELLO & CO., LIMITED.



## SHAKESPEARE SONGS AND PART SONGS.

Highest Note.	SONGS.	Net. s. d.
F	DAYMOND, E. R. O mistress mine ... ..	2 —
E <sup>b</sup>	DUNCAN, E. Blow, blow, thou winter wind ... ..	2 —
GÖTZ, H. Songs from "The Taming of the Shrew":		
G	Haute, ye tones of love ... .. (G. 448)	1 —
G	I'll give myself to no one ... .. (G. 449)	1 —
F <sup>#</sup>	"It matters not," Recit. and Air: "She is a wife." (In the Bass Clef) ... .. (A. 8. 15)	1 6
A <sup>b</sup>	My strength is spent ... .. (G. 474)	1 —
MACKENZIE, A. C. Three Sonnets:—		
F	1. When, in disgrace ... ..	2 —
F	2. The forward violet ... ..	2 —
F	3. Shall I compare thee? ... ..	2 —
Or, the three songs complete (Edition No. 8941c)		
PARRY, C. HUBERT H. Four Sonnets (with a German version by F. Bodenstedt.)		
1. When, in disgrace. 2. Farewell! thou art too dear for my possessing. 3. Shall I compare thee? 4. When to the sessions of sweet silent thought. (Edition No. 8940)		
SHAKESPEARE ALBUM:—		
F <sup>#</sup>	1. ANNE. Thou soft-flowing Avon (Ode to Shakespeare, 1769) ... ..	1 —
F	2. — Blow, blow, thou winter wind (As You Like It) ...	1 —
F	3. — Where the bee sucks (Tempest) ... ..	1 —
G	4. — When daisies pied. The Cuckoo Song (Love's Labour's Lost) ... ..	1 —
G	5. BISHOP. Should he upbraid (Taming of the Shrew) ...	1 6
A	6. — Bid me discourse (Venus and Adonis) ... ..	1 6
G	7. — By the simplicity of Venus' doves (Midsummer Night's Dream) ... ..	1 —
G	8. HORN. It was a lordling's daughter (Passionate Pilgrim) ...	1 —
G	9. BISHOP. Come, live with me, and be my love (Comedy of Errors) ... ..	1 —
G	10. WELSH AIR. With thee fair summer's joys appear (Merry Wives of Windsor) ... ..	1 —
E	11. ANNE. Under the greenwood tree (As You Like It) ...	1 —
E	12. SCHUBERT. Who is Sylvia? (Two Gentlemen of Verona) ...	1 —
F	13. KELLY. Doubt, O most beautified (Hamlet) ... ..	1 —
E	14. LINLEY. Lawn as white as driven snow (Winter's Tale) ...	1 —
G	15. HORN. Even as the sun (Venus and Adonis) ... ..	1 —
F	16. HAYDN. She never told her love (Twelfth Night) ... ..	6 —
F <sup>#</sup>	17. CLIFTON. If music be the food of love (Twelfth Night) ...	1 —
E <sup>b</sup>	18. ANNE. When icicles hang on the wall (Love's Labour's Lost) ... ..	1 —
F	19. SCHUBERT. Hark! hark! the lark (Cymbeline) ... ..	1 —
C	20. BISHOP. Lo! here the gentle lark (Venus and Adonis) ...	1 6
F	21. ANNE. Come away, death (Twelfth Night) ... ..	1 —
F <sup>#</sup>	22. SHIELD. It was a lordling's daughter (Passionate Pilgrim) ... ..	1 —
F <sup>#</sup>	23. LEVERIDGE. Who is Sylvia? (Two Gentlemen of Verona) ...	1 —
F	24. ANNE. Sigh no more, ladies (Much Ado about Nothing), with Chorus ... ..	1 —
G	25. MAJOR. If love make me forsworn (Love's Labour's Lost) ...	1 —
E <sup>b</sup>	26. ANCIENT MELODY. Light o' love (Shakespeare's favourite song) ... ..	1 —
F	27. SCHUBERT. Come, thou monarch of the vine (Antony and Cleopatra) ... ..	1 —
E	28. LINLEY. Now the hungry lion roars (Midsummer Night's Dream) ... ..	1 —
F	29. DIBDIN. The Warwickshire Lad (Jubilee Song). Song and Chorus. 1769 ... ..	1 —
G	30. PURCELL. Full fathom five (Tempest). Air and chorus ...	1 —
G	31. — Come unto these yellow sands (Tempest). Do. ...	1 —
A <sup>b</sup>	32. LINLEY. T. O bid your faithful Ariel fly (Tempest) ...	1 —
E <sup>b</sup>	33. CHILCOT. Pardon, goddess of the night (Much Ado) ...	1 —
E	34. HORN. The poor soul sat sighing (Willow Song). (Othello) ... ..	1 —
A	35. GABRIEL. Orpheus (Henry the Eighth) ... ..	1 6
A <sup>b</sup>	36. TRADITIONAL. OPHELIA'S AIRS (Hamlet) ... ..	1 —
E	37. STEVENS. Sigh no more, ladies (Much Ado) ... ..	1 —
F <sup>#</sup>	38. SMITH. C. Full fathom five (Tempest). Song and Chorus ...	1 —
G	39. LINLEY. T. Ere you can say come, and go (Tempest) ...	1 —
G	40. — While you here do snoring lie (Tempest) ... ..	6 —
F	41. MACRONE. Take, oh take (Measure for Measure) ... ..	1 —

## PART SONGS.

GÖTZ, H. From "The Taming of the Shrew":—

No. 2.	Recitative, air and duet, "The Raging Tempest" (S. & T.)	Net. s. d.
3.	"Truly great congratulations" (T. & B.)	1 6
6.	Scene and duet: "This time! now gather up thine utmost courage" (S. & Bar.)	2 —
14.	Scene and duet: "Come, Kate, my dearest" (S. & Bar.)	1 6
10.	Scene and trio: "Now come, young lady, Virgil let us take!" (S. T. & B.)	2 —

GÖTZ, H. From "The Taming of the Shrew" (continued):—

No. 8.	As it seems (S. T. B. B.)	Net. s. d.
9.	O! what'er it be (S. A. T. B.)	(13795) — 6
11.	Not a moment (S. A. T. B.)	(13796) — 6
13.	Scene and quartet: "At the door there stands a tailor" (S. T. Bar. & B.)	(13797) — 6
7.	"Oh, alas! it is not settled" (S. T. Bar. B. B.)	(14030) —
15.	"I can but wonder" (S. A. T. Bar. & B.)	(14031) — 6
MEDELSSOHN.	Chorus of Fairies. Trio	(4867) — 6
—	"You Spotted Snakes," for four Female Voices	(4345) — 6
MORGAN, ORLANDO.	Puck's Song (S. A. T. B.), in Song Cycle "In Fairy Land"	(814) 5 —

## SHAKESPEARE ALBUM:—

No. 37.	BISHOP. As it fell upon a day (Sonnets)	Net. s. d.
38.	WINTER & BISHOP. Cesario (Twelfth Night)	(VD 171) 1 6
39.	BISHOP. On a day (Love's Labour's Lost)	(VD 172) 1 6
40.	STEVENS. Tell me where is fancy bred? (Merchant of Venice)	(VD 181) 1 6
41.	HORN. I know a bank whereon the wild thyme blows (Midsummer Night's Dream)	(VD 178) 1 6
42.	BISHOP. Orpheus (King Henry the Eighth)	(VD 173) 1 6
56.	LINLEY, W. Honour, riches, marriage-blessing (Tempest)	(VD 179) 1 —
43.	SHIELD. O happy fair (Midsummer Night's Dream)	(VT 63) 1 —
52.	KING. When shall we three meet again? (Macbeth)	(VT 44) 1 6
58.	WILSON. From the Lavinian shore (The Pedlar) (Winter's Tale)	(VT 56) 1 —
47.	COOKE. Hark! hark! the lark (Cymbeline)	1 —
48.	STEVENS. You spotted snakes (Midsummer Night's Dream)	(VT 63) 1 —
49.	— Blow, blow, thou winter wind (As You Like It)	1 6
50.	ANON. To fair Fidele's grassy tomb (Introduced into Cymbeline). Trio and quartet	(VT 66) 1 —
57.	STEVENS. It was a lover and his lass (As You Like It)	1 —
59.	— O mistress mine (Twelfth Night)	1 —
60.	— Sigh no more, ladies (Much Ado)	(VT 65) 1 —
51.	STEVENS. The cloud-capt towers (Tempest)	1 —
45.	What shall he have that kill'd the deer? (As You Like It)	1 6
46.	— Come, thou monarch of the vine (Antony and Cleopatra)	3 —

## GERMANIA. A Collection of Favourite German Songs, with German and English Words.

No.	Good Night ("Guten Abend"). (W. TAUBERT)	Net. s. d.
751.	The Asra ("Der Asra"). In D minor. (A. RUBINSTEIN)	1 —
752.	I hear a Bird ("Ich hör' ein Vöglein"). (MENDELSSOHN)	1 —
753.	In Distant Lands ("In der Fremde"). In F min. (W. TAUBERT)	1 —
754.	Cradle Song ("Sonne hat sich müd gelaufen"). (W. TAUBERT)	1 —
755.	Die, Love and Bliss ("Stirb, Lieb' und Freud'"). (SCHUMANN)	1 —
756.	Messages ("Aufträge"). (R. SCHUMANN)	1 6
757.	The Watch ("Die Uhr"). (C. LOEWY)	1 —
758.	The Questioner ("Der Neugierige"). (SCHUBERT)	1 —
759.	Sweet Star of My Wandering, Good Night ("Gute Nacht, du mein herziges Kind"). In C. (F. ABT)	1 —
760.	The Erl-King ("Der Erlkönig"). (C. LOEWY)	1 6
761.	Dear, We are Parted ("Sind wir geschieden"). (F. VAN DER STRATEN)	2 —
762.	Sleep, O My Dear One. From the "Christmas Oratorio." (BACH)	1 —
763.	The Secret Betrayed ("Verrathenes Geheimnis"). (F. ABT)	1 —
764.	Gretelein—Folk Song. ("Schau so freundlich aus Gretelein"). (F. KÜCKEN)	1 —
765.	Love is False ("Die Liebe hat gelogen"). (R. FRANZ)	1 —
766.	A Pair of Eyes ("Zwei Augenlein"). (A. JENSEN)	1 —
767.	The Departure ("Sie blasen zum Abmarsch"). (A. JENSEN)	1 —
768.	My Mother Bids Me Bind My Hair. (J. HAYDN)	— 6
769.	Woodland Voices. ("Waldesgespräch"). (A. JENSEN)	1 —
770.	If with all your Hearts. From "Elijah." (MENDELSSOHN)	1 —
771.	Resting Place ("Aufenthalt"). In C sharp min. (F. SCHUBERT)	1 —
772.	Herdmen's Christmas Song ("Weihnachtslied"). (G. PRESSEL)	1 —
773.	Elsa's Song to the Breezes ("Elsa's Gesang an die Lüfte"). (R. WAGNER)	1 —

\* The numbers marked thus have English words only.

\* Germania—that extended and rare portfolio of standard German songs with English words.—Musical Opinion, Dec. 1904.

London: AUGENER LTD., 199, Regent Street; 6, New Burlington Street; and 22, Newgate Street.

et.  
d.  
6  
6  
6

6  
6  
6

6  
6  
6  
6  
6  
6  
6

6

6  
6

6

an  
et.  
d.

6

6

6

an